AUGUST 15, 1939

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Maurice, Chicago

THEODORE HARRISON

Baritone and Associate Director, American Conservatory of Music, Chicago

60th YEAR

20 CENTS

STELL ANDERSEN
PIANIST
CONCERT MGT.: ALBERT MORINI
119 West 57th Street, New York City

BIRMINGHAM
Apollo Boys Choir
COLEMAN COOPER, Founder-Director
Concert Management Vera Bull Hull
101 West 55th Street New York City

ROGER AUBERT
PIANIST
Management: Bernard R. La Berge
2 West 46th St., New York City

ZLATKO BALOKOVIĆ
VIOLINIST
May Johnson, Personal Representative
805 Orchestra Building, Chicago, Ill.

JOSEPH BENTONELLI
TENOR—Metropolitan Opera Association
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York

ELEANOR BERGER
MEZZO-SOPRANO
Concert Mgt.: Albert Morini, 252 Fbg. St. Honore, Paris, France. Personal Rep.: B. Mary Pingle, Steinway Hall, New York City

FRANK BISHOP
PIANIST
Management: Annie Friedberg
250 West 57th St., New York

CHARLOTTE BOERNER
SOPRANO
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York, N. Y.

AGATA BORZI
COLORATURA SOPRANO
Management: GEORGE LEYDEN COLLEDGE
30 Rockefeller Plaza, New York City

MORTON BOWE
TENOR
Personal Direction:
B. Mary Pingle, 1008 Steinway Hall, N. Y. C.

GUILA BUSTABO
BRILLIANT YOUNG VIOLINIST
Management: NBC Artists Service
RCA Building New York, N. Y.

EUGENIA BUXTON
AMERICAN PIANIST
Richard Copley Concert Management
113 West 57th Street, New York

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Pl., Nutley, N. J. 160 W. 73rd St., N. Y.
Tel.: Nutley 2-2499 Tel.: TRaf. 7-6700

JOHN CARTER
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th Street, New York

ROBERT CASADESUS
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th Street, New York

Curtis Institute of Music
RITTENHOUSE SQUARE
PHILADELPHIA, PA.

DONALD DICKSON
BARITONE
Metropolitan Opera Association
Mgt. NBC Artists Service, RCA Bldg., N. Y. C.

D. C. DOUNIS
VIOLIN MASTER WORKS

JESSICA DRAGONETTE
RADIO—CONCERT
Personal Representative: N. D. Loftus
Suite 703, 119 West 57th St., New York City

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

HARRIET EELLS
SOPRANO
Personal Direction:
B. Mary Pingle, 1008 Steinway Hall, N. Y. C.

BYRD ELLIOT
VIOLINIST
Personal Representative: Mrs. Arthur Crary
30 Sutton Place, New York Tel VOL. 5-3960

MISCHA ELMAN
VIOLINIST
Management: HAENSEL & JONES
113 West 57th Street New York

FRANCIS FINDLAY
CONDUCTOR
Room 703, 119 West 57th St., New York, N. Y.

EDITHA FLEISCHER
LYRIC SOPRANO
Exclusive Management: Annie Friedberg,
250 West 57th St., New York

FRANK FOREST
TENOR
Mgt.: NBC Artists Service, RCA Bldg., N. Y.

DUSOLINA GIANNINI
SOPRANO METROPOLITAN OPERA
Management NBC Artists Service
RCA Building, New York, N. Y.

PERCY GRAINGER
Pianist Manager: ANTONIA MORSE
9 Cromwell Place White Plains, N. Y.

FERDE GROFE
COMPOSER — CONDUCTOR
Suite 703, 119 West 57th St., New York City

ROLAND GUNDRY
BOY VIOLINIST
Acclaimed by New York and European critics.
Mgt.: NBC Artists Service, RCA Bldg., N. Y.

JOHN GURNEY
BASS-BARITONE
Mgt.: NBC Artists Service, RCA Bldg., New York

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

ERNST HOFFMANN
CONDUCTOR
HOUSTON SYMPHONY ORCHESTRA

JOSEF HOFMANN
PIANIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York City

MARCEL HUBERT
'Cellist
"An Artist of the Very First Order"
—New York World-Telegram
Mgt: Haensel & Jones, 113 W. 57th St., N. Y. C.

ERNEST HUTCHESON
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

Indianapolis Symphony Orchestra
FABIEN SEVITZKY, Conductor

I S H - T I - O P I
AMERICAN INDIAN BARITONE
Personal Representative: Josephine Vila, Inc.
119 West 57th Street, New York

The Juilliard School of Music
130 Claremont Avenue New York City
113 West 57th St., New York City

ALEXANDER KELBERINE
RUSSIAN PIANIST
Management: NBC Artists Service
RCA Bldg., 30 Rockefeller Plaza, N. Y. C.

JESSIE KING
CONTRALTO
Address:
Suite 706, 119 West 57th St., New York

LA FORGE-BERÚMEN STUDIOS
14 West 68th St., New York

EYVIND LAHOLM
TENOR
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

MARJORIE LAWRENCE
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Mgt.: NBC Artists Service, RCA Bldg., New York

ARTHUR Le BLANC
Canada's Foremost Violinist
Season 1939-40 Now Booking
Mgt.: B. R. LaBerge, Inc., 2 W. 46 St., N. Y. C.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Mgt.: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York City

RAY LEV AMERICAN PIANIST
Management: ALEXANDER MEROVITCH
19 West 69th Street New York City

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

EARL MAIMAN
PIANIST
Management: Albert Morini
119 W. 57th St., New York
252 Faubourg St. Honoré, Paris

LUCILLE MANNERS
Soprano
Mgt.: NBC Artists Service, RCA Bldg., N. Y.

The Mannes Music School
DAVID and CLARA MANNES, Directors
157 East 74th Street New York City

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC Artists Service
RCA Building New York

ERNEST McCHESNEY
AMERICAN TENOR
Mgt.: Haensel & Jones, 113 W. 57th St., N. Y. C.

M E L C H I O R
Mgt.: NBC Artists Service,
RCA Bldg., New York, N. Y.

JAMES MELTON
TENOR—Radio, Opera and Concert
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York City

LUCY MONROE
AMERICAN LYRIC SOPRANO
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

GRACE MOORE
RADIO and CONCERT
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

Start the Fall Season by Keeping Informed through

The International Music Journal

MUSICAL COURIER

News and Reviews of the World's Music

Subscribe Today for the Year	United States	Canada	Foreign
	$3.00	$4.00	$4.50

CONCERT MANAGEMENT
ALBERT MORINI
119 W. 57th St. N. Y. C. 252 Faubourg St. Honoré Paris, France

RAOUL NADEAU
BARITONE
Personal Representative: B. Mary Pingle
1008 Steinway Hall, N. Y. C.

New York Philharmonic-Symphony —— String Quartet ——
Mgt. Alexander Merovitch, 19 W. 69th St., N. Y.

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

P A D E R E W S K I
Management: NBC ARTISTS SERVICE
RCA Building, New York City

VIRGINIA PEMBERTON
CHICAGO CITY OPERA
Season 1938-1939

B. MARY PINGLE
ARTISTS' REPRESENTATIVE
1008 Steinway Hall, 113 W. 57th St., N. Y. C.

RETHBERG-PINZA
Available for Individual Appearances
or in Joint Concerts
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

Emily Roosevelt
SOPRANO
Concert Management Milton Bendiner
Steinway Hall, 113 West 57th St., New York

BIDU SAYAO
METROPOLITAN OPERA SOPRANO STAR
Concert Season 1939-40 Now Booking
Columbia Concerts Corp., 113 W. 57th St., N. Y.

SONIA SHARNOVA
CONTRALTO
CHICAGO CITY OPERA COMPANY
825 Orchestra Bldg., Chicago, Ill.

GARI SHELTON
PIANIST
Mgt.: Bernard R. Laberge, Inc.,
2 West 46th St., New York

SIGMA ALPHA IOTA
NATIONAL MUSIC FRATERNITY
Gertrude Evans, National President

L E E S I M S
SCHOOL OF MUSIC
Harriet Crane, Director
916-919 Kimball Hall, Chicago, Ill.

CESARE SODERO
COACH-CONDUCTOR
52 Riverside Drive, N. Y. C. ENdicott 2-4467

STEELE—CLOVIS
Soprano—JOINT RECITALISTS—Tenor
Mgt. Albert Morini, 119 W. 57th St., N. Y. C.
252 Faubourg St. Honoré, Paris

ISAAC STERN
VIOLINIST
Management: NBC Artists Service
RCA Building, New York

ENID SZANTHO
CONTRALTO
Exclusive Management: Annie Friedberg
250 West 57th St., New York City

ALICE TULLY
DRAMATIC SOPRANO
Personal Direction:
B. Mary Pingle, 1008 Steinway Hall, N. Y. C.

OSCAR WAGNER
PIANIST
Dean of Juilliard School of Music

LAWRENCE WAITE
GENERAL DIRECTOR
MILWAUKEE GRAND OPERA CO.
Suite 705, 119 West 57th St., New York

FLORENCE WESSELL
VOCAL STUDIOS
50 East 77th St., New York Phone BU. 8-4381

RICARDO ZAPPONI
Opera-Concert Tenor — NOW TEACHING
Studio: 743 Fifth Ave., New York City
Phone: PLaza 5-7460

MUSICAL COURIER

An International Journal, Established 1880

Whole Number 2993 | NEW YORK, AUGUST 15, 1939 | Vol. CXX—No. 4

6th Festival in the Berkshires Brings Plan for Academy

Koussevitzky Forces Hailed in Annual Summer Concerts at Tanglewood — New School to Open in July, 1940

By CYRUS W. DURGIN

STOCKBRIDGE, MASS.—The sixth annual Berkshire Symphonic Festival was begun auspiciously by Dr. Serge Koussevitzky and the Boston Symphony Orchestra on August 3. The music shed on "Tanglewood" estate between the towns of Lenox and Stockbridge was again the scene of a huge gathering of people who had come literally from all parts of the country. While successive thunderstorms caused a little delay midway in the concert, the occasion was truly a brilliant beginning for what has become the most important summer music-making in the northeastern United States.

There was, too, added excitement in the news that Dr. Koussevitzky's cherished project of an academy in conjunction with the festival, is next summer to become reality. Of this plan, more later in this article.

Orchestra at Its Best

The emphasis of the programs at this year's festival leans appropriately upon the orchestra itself. There are no soloists. For inaugural program, Dr. Koussevitzky chose Bach's Brandenburg Concerto in G major, No. 3—with the sinfonia from the Bach cantata, Christ Lay In Bonds of Death, inserted as a slow movement; the Scheherazade Suite by Rimsky-Korsakoff, and Brahms' First Symphony.

The orchestra was at its best, and sounded with all its fabulous beauty of tone and ensemble. Once more the conductor gave a vivid account of Rimsky's musical storybook, and a magnificent performance of the symphony.

(*Continued on page* 18)

Bar Harbor Launches Festival of Chamber Music

BAR HARBOR, ME.—The first chamber music festival here was inaugurated on July 31 by the Curtis String Quartet. The ensemble, Jascha Brodsky, Charles Jaffee, Orlando Cole and Max Aronoff, have for more than a decade been members of the summer musical colony at Rockport and given frequent concerts there. They present three programs in the series here and have as sponsors the Association of Friends of the Curtis String Quartet.

Paul G. Anglim is managing the festival, which it is hoped will be an annual affair. The quartet feted Mrs. Mary Louise Curtis Bok on her birthday, August 6, at Rockport. Anton Torello, bass, assisted in Schubert's Forellen Quintet played at her request. B. W. A.

Hollywood Bowl's Music Fare Ranges From New Orchestral Scores to Opera

Ganz and Iturbi Direct and Play—Coates Leads His Pickwick Scherzo—Hänsel and Merry Wives Staged

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—Rudolph Ganz appeared in the dual capacity of piano soloist and conductor in the Hollywood Bowl concert of July 20. He delivered the Liszt Second (A major) Concerto with tasteful brilliance and full appreciation of its intrinsic beauty and charm, the auditors demanding three encores. Henry Svedrofsky led the orchestra skillfully in the accompaniment. Ganz began his orchestral program with two Wagner excerpts, the overture to the Flying Dutchman and the Dance of the Apprentices from Die Meistersinger. Concertmaster Bronislaw Gimpel's lovely violin tone was heard in the Saint Saëns Danse Macabre, and the string section of the orchestra played the Elegy and Waltz from Tschaikowsky's Serenade. The program concluded with the Chabrier Espana Rhapsody.

Returning to the Hollywood Bowl after an absence of 11 years, Albert Coates won emphatic plaudits for his splendidly directed concert on July 21. His interpretations were forceful and dynamic, speaking with vibrant sincerity and stamped with authority. He controlled the orchestra with a firm hand, achieving light and shade, balance and finesse, with the calm assurance of complete mastery. The first Pacific Coast performance of the Pickwick Scherzo from Coates' own opera, Pickwick, was of chief interest to progressive musical auditors. In the

(*Continued on page* 26)

Second Lucerne Festival Opens; Flagstad Triumphs at Zurich

LUCERNE.—The growing popularity of Lucerne as a festival centre is attested by the large audiences present for the second series of International Music Weeks, which opened on August 3. The festival, inaugurated last summer as a new gathering place for artists from every country, this year has acquired additional prestige through the inclusion in its programs of many important artistic figures from a variety of countries.

Toscanini's name heads the roster of notables, and his concerts have been

(*Continued on page* 15)

Beethoven Cycle Crowds Stadium; Schedule Changed

Reiner Opens Notable Series—Heifetz, Rachlin Soloists—Paray, Ganz, O'Connell and Bamberger on Podium

Despite sizable audiences which attended the Beethoven cycle under Fritz Reiner at the Lewisohn Stadium, and in particular an overflow throng of 21,000 present to hear Jascha Heifetz play that composer's violin concerto on August 7, the management on the latter date announced that the summer concerts of the Philharmonic would close on August 15, one week sooner than scheduled.

However, this decision was later changed (owing in part, it is reported, to the fact that the players had contracts guaranteeing a ten week season) and the original closing date of August 22 was restored.

Alexander Smallens was announced as conductor of the final week, with the following soloists: Emanuel Feuermann, cellist, in Bloch's Schelomo and the Saint-Saëns concerto, August 16; Erna Rubinstein, violinist, in the Mendelssohn concerto, August 18; Muriel Dickson, soprano of the Metropolitan Opera, in a popular program of Gilbert and Sullivan and Victor Herbert works, August 19; and an unnamed ballet organization, August 21.

Mr. Heifetz's appearance on August 7 was greeted by a vast assemblage of listeners who crowded the bleachers, in-

(*Continued on page* 19)

TOSCANINI CONDUCTS IN VILLA TRIEBSCHEN, opening the Lucerne Festival of 1939.

Photo by Jean Schneider, Lucerne

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscription $3.00—Europe $4.50—Canada $4.00.

Orchestras' Outdoor Offerings Delight Huge Chicago Throngs

Ravinia and Grant Park Witness Unusual Variety of Noted Conductors and Soloists—Debuts a Feature of Summer

By RENÉ DEVRIES

CHICAGO.—Artur Rodzinski took charge during the final fortnight of the 1939 Ravinia season of symphonic concerts by the Chicago Symphony Orchestra, and throughout his short engagement, made known many works not previously heard here, and programmed unhackneyed compositions in a list that comprised most of the standard symphonies. In his initial concert the genial conductor of the Cleveland Symphony featured the Bach Toccata in Fugue, orchestrated by Julius Wertheim, and the Tschaikowsky Fifth Symphony in D minor.

The first-named gave Dr. Rodzinski ample opportunity to test the virtuosity of the instrument at his command and he found the Chicago Symphony responding with punctilious observance to his most minute demand. There are better arrangements of the Bach Toccata than Wertheim's—one by Leopold Stokowski for instance—and yet the new orchestration impressed in its bombastic garb, and offered full play for tonal sonority. The Tschaikowsky fifth, taken at a faster tempo than customarily, sparkled with vivid coloring in rhythmic accent, so powerfully expressed as to enthuse the auditors so completely that at its conclusion shouts of "bravo" echoed throughout the pavilion to the accompaniment of thunderous plaudits, and staccato stamping of feet, the like of which has seldom been noticed at these concerts.

Wagner-Strauss List

The following evening was given over to an all-operatic Wagner and Richard Strauss program. Four operatic singers —Grete Stueckgold, Eyvind Laholm, Susanne Fisher and Suzanne Sten—joined the orchestra in excerpts from Lohengrin, Tannhäuser, and portions of Richard Strauss' Rosenkavalier. Mme. Stueckgold, well remembered for her appearances with the Chicago City Opera, made a hit all her own in the Marschallin's monologue from the last-named work. Mr. Laholm's lone appearance with our Opera has not been forgotten for its meritorious accomplishment, and on this occasion he strengthened his hold on the public by his forceful musical address and ingratiating personality. Susanne Fisher and Suzanne Sten figured preeminently on the gala program and shared in the success of the night.

Sowerby Violin Concerto Heard

The final four concerts were replete with novelties, one in particular significant to a Chicago public in the presentation of Leo Sowerby's Concerto in G minor for violin and orchestra with Jacques Gordon as interpreter. Divided into three movements, this concerto is classic in form, melodic, and often brilliant. Speaking a language of his own, Sowerby adhered to formula nevertheless and does not have to concoct the cacophonies so much in vogue nowadays to hide any lack of creative talent under the guise of algebraic problems. Mr. Gordon found in the work opportunity to display his unerring artistry, a technic that fears no difficulties and a tone voluminous and silvery enough to caress the ear in melodious cadences. To this must be added the soloist's admirable interpretation, which matched his faultless execution. The novelty stands forth as one of the best compositions that has emanated from native composers in many years. Composer, interpreter, conductor and the entire orchestra were feted vociferously by one of the largest audiences ever assembled at the Theatre of the Woods. Other novelties included three Bach organ chorales, as transcribed for orchestra by Ottorino Respighi; Dvorak's Symphony (No. 4) in G major and Szymanowski's Symphonie Concerto for piano and orchestra.

Pons and Kostelanetz at Grant Park

Many orchestras and bands, led by popular conductors and assisted by soloists, were heard nightly at the Grant Park Bandshell to the delight of the multitude. Lily Pons and André Kostelanetz were the twin magnets that drew the largest audience ever assembled to hear a concert. 250,000 music-lovers and curiosity seekers welcomed the diva as she made her way to the platform, and after her delivery of Caro Nome, the throng shouted its approbation so vigorously that one would have thought a touchdown in a football game, or a knockout in a championship bout had just been witnessed. Indeed the comparison does not seem out of order, since the concert was featured by the dailies on front pages with double head streamers. Kostelanetz conducted the Chicago City Opera Orchestra with such mastery as to arouse further enthusiasm from a crowd bent on showing its appreciation and delight.

A few nights later the Chicago Philharmonic returned with Richard Czerwonky at the helm, bringing Edward

(*Continued on opposite page*)

53 N. Y. Concerts for NBC Artists

Many Debut Programs Planned This Season—5 Artists to Give Series at Town Hall

Fifty-three New York recitals are already listed for the 1939-40 season of the NBC Artists Service it was announced by George Engles, managing director.

Two members of the Metropolitan Opera, Herbert Janssen, baritone, and John Gurney, bass, will make their New York recital debuts. Three other singers, known to radio audiences, are also to be heard for the first time in concert. They are Thomas L. Thomas, baritone, who appeared at the Metropolitan in 1937 as winner of the annual Auditions of the Air; Glenn Darwin, baritone, who sang there in Walter Damrosch's opera, The Man Without a Country; and Felix Knight, tenor of many radio programs.

The NBC Artists Service will sponsor five recital series at Town Hall by John Charles Thomas, Metropolitan Opera baritone; Efrem Zimbalist, violinist, and Vladimir Sokoloff, pianist; Adolf Busch, violinist, and Rudolf Serkin, pianist; Katherine Bacon, pianist, and the Musical Art Quartet.

The Zimbalist-Sokoloff series will be the first, opening on October 7. Thomas gives five Sunday afternoon recitals, starting on October 22. Song literature of France, England, Italy, Germany and the United States make up his five programs.

(*Continued on page* 10)

Erich Leinsdorf Weds

Erich Leinsdorf, Metropolitan Opera conductor, was married in the New York City Municipal Building on August 3 to Anne Frohnknecht, daughter of Mr. and Mrs. Otto C. Frohnknecht of New York. After a trip to Montreal, where Mr. Leinsdorf conducted the orchestra of that city, the couple took up residence in New York.

(BELOW) AUDIENCE AT GRANT PARK CONCERT IN CHICAGO WHEN LILY PONS WAS SOLOIST— Photo by Hartfman & Fabry

Beecham Chides British for Lax Support Of Opera, Seen As a "Moral Collapse"

Conductor Will Take Six Months' Holiday—Glyndebourne Casts Include Risé Stevens—Old Time Concert Delights

By HUGH LIVERSIDGE

LONDON.—The Covent Garden Opera season ended with a fine performance of Tristan and Isolde under Beecham. Outstanding were Norman Walker (King Mark), Kerstin Thorborg (Brangäne) and Germaine Lubin (Isolde). Sir Thomas, who received an ovation at the end, made a speech in which he chided the British public's variable support of opera to its "condition of moral collapse and nervous prostration." Sir Thomas is to take a complete rest for six months after an exceptionally busy season.

Götterdämmerung, also under Sir Thomas, was unusually successful, featuring Melchior as Siegfried, Janssen as Gunther, Anny Konetzni as Brünnhilde, Kerstin Thorborg as Waltraute, and Weber as Hagen.

Debuts Are Feature

The season, which opened with The Bartered Bride, was not equally brilliant throughout. Parsifal and Tannhäuser brought the first appearances of Felix Weingartner at Covent Garden. (Incidentally, he has been recently appointed chief conductor of the Norwich Festival.) Mme. Lubin sang Kundry in cultivated style. Turandot yielded a success for Eva Turner, with Jose Luccioni as a newcomer. Some of the best successes of the season were gained by Gigli, as Alfredo, Rhadames, *et al.* Jussi Björling's auspicuous Covent Garden debut was made in Il Trovatore.

The conducting was divided between Beecham, who led The Ring, the Bartered Bride, Don Giovanni, Aida and Tristan; Constant Lambert, who was on the podium for Turandot; Basil Cameron for one Tristan; and Vittorio Gui for other Italian works.

Sir Thomas has already announced details of the next Covent Garden season, when an unusual number of novelties is scheduled.

Operas at Glyndebourne

Glyndebourne concluded its season with success, the operas offered being the same as last year—Marriage of Figaro, Don Giovanni, Così Fan Tutte, Don Pasquale and Verdi's Macbeth. The charm of the presentations, in the intimate little theatre on the estate of John Christie, a short journey from London, consists partly in the attention given to staging. Every role is coached until the acting synchronizes delightfully with the singing.

Among the most promising newcomers this season was Risé Stevens, the young American mezzo, whose Dorabella in Così Fan Tutte and Cherubino in Figaro showed an active intelligence as well as vocal beauty. The Don Pasquale performance was outstanding for the fine work of Salvatore Baccaloni in the title role, others in the cast being Mariano Stabile, Audrey Mildmay and Luigi Fort. A departure in staging placed the first act aria of Ernesto as a special scene in an upstairs room—presumably to secure intimacy of effect, though many thought this device unnecessary. Carl Ebert was again the regisseur and Fritz Busch the conductor.

The Dancers of Don, a group of Scottish dancers, founded by the Honorable Elizabeth Sempill, gave an exhibition of their national dances in collaboration with the London Gaelic Choir. The dancers, eight in number, comprise four women dressed in white and tartan sashes and four men in bright colored velvet jackets and white lace ruffles. The entire seance was highly artistic and entertaining.

Old Time Music Heard

A Queen's Hall concert in aid of Queen Charlotte's Hospital was given in 18th century dress, the performers wearing the traditional powdered wig and ruffles. Those taking part were Boyd Neel and his string orchestra (heard in Bach and Haydn, in addition to providing accompaniments), Richard Tauber and Joan Hammond, vocalists, in Mozart and Haydn arias, skillfully accompanied by Ivor Newton.

Recitals

Recitals which deserve special mention were those by Oda Slobodskaya, vocalist, admirably seconded by Ivor Newton, in Rossi, Purcell, Stravinsky, and Prokofieff; Joan Cordell, cellist, also accompanied by Ivor Newton, in Beethoven and Schubert sonatas; Elena Liarosa, soprano; Antonio Delinnac, child pianist; and Jean Norris, pianist, heard at two city functions where she presented works of Paradies, Chopin, Liszt, and Grainger.

Throng Chicago Events

(*Continued from preceding page*)

Dudley, tenor as soloist. New in our midst, Mr. Dudley created a deep and lasting impression by his fine account of the Prize Song from Meistersinger and O Paradiso from L'Africana. The Woman's Symphony is another orchestra that has been a source of pleasure in the evenings at the park, whether conducted by its regular conductor, Izler Solomon or led to further victory under the expert baton of Rudolph Ganz.

Maria Noelte Scores with Ganz

On July 21, Ganz had for soloist Maria Noelte, coloratura soprano, who overnight became Chicago's toast through her brilliant singing of various operatic arias and lighter songs. Possessor of an unusual voice of matchless quality throughout its wide range, the newcomer has been told that vocal prowess is not sufficient to reach the top in the realm of song. Musicianly, she uses her vocal organ with unfailing ability, guiding it cleverly through the mazes of trills, roulades, scales and all the pyrotechnics expected of a great coloratura. Flaunting high E's with nonchalance and assurance she swooped down to low regions, disclosing a medium of incomparable beauty, luscious and voluminous. A stylist, Mme. Noelte phrases with consummate artistry, and if we add personal charm and ravishing looks to her list of accomplishments, it is only to make our report of a songstress destined to occupy a big place in the front ranks of celebrities, complete.

(*Continued on page* 12)

—AND ANDRÉ KOSTELANETZ CONDUCTED THE ORCHESTRA. INSET, A VIEW OF THE STAND.

Photo by Steinmetz

JACOB BLESSES HIS SONS

on their reunion in Egypt. Final scene of Werner Josten's ballet, Joseph and His Brethren, as produced by the Mary Binney Montgomery Ballet at Robin Hood Dell, with choreography by Miss Montgomery and costumes designed by Emlen Etting.

Josten Ballet Is Presented in Dell Series by Philadelphia Orchestra

George Sebastian in Local Baton Bow—Jean Tennyson and Julius Katchen Among Soloists—Kurtz Conducts

PHILADELPHIA.—The major item on the Philadelphia Orchestra men's program at Robin Hood Dell on July 26 was the ballet Joseph and his Brethren, with music by Werner Josten, given its first local performance by the Mary Binney Montgomery Dancers with Miss Montgomery in the featured role. The music impressed by its nobility and power. The staging was effective for its concentration on the story and colorful costuming.

The program included, also, the gifted duo-pianists Fray and Braggiotti, who gave splendid performances of a transcription of the Liebestod from Tristan and Isolde and Gershwin's Rhapsody in Blue. As encores they played Lecuona's Malaguena, Ravel's Bolero and a medley of Viennese waltzes. The orchestra was under the able direction of Henri Elkan.

Sebastian in Bow

George Sebastian, Hungarian conductor, made his first appearance at the Dell on July 28, giving fine readings of the Prelude and Liebestod from Tristan and Isolde and Cesar Franck's Symphony. Jean Tennyson was the applauded soloist, singing delightfully an aria from Nicolai's The Merry Wives of Windsor and the Waltz Song from La Boheme.

Miss Tennyson's warm, well-modulated voice and interpretative sense won the instant liking of the Dell devotees, obliging the artist to add two extras, which were likewise clamorously applauded. Her clean-cut diction found full expression in the excellent acoustics of the idyllic setting.

Sebastian quickly established himself as a leader of broad experience and spirit. Using rather sweeping gestures to underline his readings he found the sterling orchestra an effective medium. The audience recalled him fervently.

Suess Work Played

Caspar Reardon, "swing" harpist, appeared with the orchestra on July 20, playing Dana Suess' Young Man with a Harp. The remainder of the program, under the direction of Alexander Smallens, consisted of Rossini's Overture to William Tell, Debussy's The Afternoon of a Faun, Strauss' Tales from Vienna Woods and Goldmark's Rustic Wedding Symphony.

Efrem Kurtz, music director of the Ballet Russe, conducted the orchestra on the following evening and offered interesting readings of Haydn's Symphony in G, Wagner's Overture to Flying Dutchman, The Music Box of Liadoff, Rimsky's Flight of the Bumble Bee, and the Polvetzian Dances from Prince Igor.

Boy Pianist Appears

Julius Katchen, boy pianist, was soloist with the orchestra on July 22, playing with much technical accomplishment the Schumann Concerto and Chopin's Polonaise in A flat. The remainder of the program was made up of Mozart's Overture to Marriage of Figaro, Tschaikowsky's Symphony No. 6 and the Wagner Overture to Rienzi, under the able direction of Efrem Kurtz.

Carmen Draws Throng

The largest opera audience of the season turned out for the performance of Carmen on July 24 and 25. Received with special enthusiasm was the Habanera of Bruna Castagna, the Flower Song sung by Armand Tokatyan, the Toreador Song as given by Robert Weede and Micaela's air, sung by Sylvia Brema. The chorus was good and the Montgomery Dancers were a valuable asset. Alexander Smallens was given a deserved ovation at the beginning of the last act.

The University Gilbert and Sullivan Opera Company on August 2 and 3 presented Trial by Jury, Pirates of Penzance, and The Gondoliers, all effectively done under the musical direction of Joseph Daltry and stage direction of Walter Roberts. G. F. S.

Photo by Bruno of Hollywood, N. Y.

ADELE MARCUS,

American pianist, recently played the first performance in Canada of the Strauss Burleske at the Toronto Promenade Concerts, Reginald Stewart conducting.

Rose Bampton Feted in South African Debut

CAPE TOWN, SOUTH AFRICA.—Rose Bampton, soprano of the Metropolitan Opera, is at present touring the Union, accompanied by her husband Wilfred Pelletier. Miss Bampton's first concert at the City Hall was fully attended and warmly applauded. The singer seemed to excel in all types of song—German Lieder, operatic arias, and popular numbers—displaying an amazingly lovely voice, charming personality, and interpretative ability.

The same evening Artur Rubinstein gave his farewell recital at the Alhambra Theatre assisted by the Cape Town Municipal Orchestra, conducted by Geoffry Miller. Mr. Rubinstein's chief numbers were Beethoven's G major concerto and Tschaikowsky's B flat minor concerto.

REDER WEIL

French Ministry of Labor Bans U. S. Musicians

PARIS.—Following the recent refusal in New York of Local 802, American Federation of Musicians, to allow the Garde Républicaine Band to play at the World's Fair and on an American tour unless two musicians of that country were hired for each Frenchman employed, the Minister of Labor, Charles Pomaret, has issued an order cancelling all labor permits for American theatrical groups which are scheduled to appear in France. This decree does not affect American artists or musicians now performing in this country, but their labor permits will expire at the end of their present engagements unless the order is rescinded.

First Prix Albert Roussel Awarded in Paris

PARIS.—The first public competition for the Prix Albert Roussel took place in Salle Gaveau. Forty pianists were heard in the elimination contest, five in the final. The subject of the competition was Roussel's piano concerto, which the contestants played with the orchestra conducted by Charles Münch.

The jury was composed of Alfred Cortot (president), Darius Milhaud, Honegger, F. André, Weterings, Roland-Manuel, Casella, Jean Doyen, Fourestier, Gil-Marchex Vladimir Golschmann, Ch. Koechlin, Rhené-Baton, and R. Bernard. The prize (10,000 francs) was awarded to Lelia Gousseau; honorable mention (1,000 francs) went to Dutch pianist Marinus Flipse.

In addition to the monetary recompense, the prize includes engagements to play the Roussel concerto with the Conservatory Orchestra of Paris, the Brussels Philharmonic Orchestra, and the leading broadcasting stations of France, Belgium, Poland, Hungary, Holland, Germany, and Italy. I. S.

Photo by Theatrical Studio, Chicago

SAMUEL THAVIU,

concertmaster of the Kansas City Orchestra, has been appointed associate conductor of that organization to assist Karl Krueger.

Paris Fetes Golschmann in Abbey Series; Franck and d'Indy Have Commemorations

Yale Glee Club Applauded in Annual Visit—Jeanne au Bûcher, Honegger's New Oratorio, Impresses Parisians

By IRVING SCHWERKÉ

PARIS.—The annual series of concerts in the historical Abbaye de Royaumont—the monastery founded by the King Saint Louis in the 13th century—ended in glory when Vladimir Golschmann, conductor of the St. Louis Orchestra, lead the Paris Philharmonic Society Orchestra, the Gouverne Chorus, and soloists Natalie Wetchor and Pierre Bernac, through a Bach Cantanta, Szymanowski's Stabat Mater, and various works of Mozart and Rameau. A novelty was Die Amerikanerin, J. Christoph Friedrich Bach's musical portrait of that much vaunted member of human society.

Mr. Golschmann's penetrating musicianship brought to light many new and hitherto hidden beauties in the compositions programmed. He was given a prolonged ovation.

Other concerts in the series were by the Basel Kammerchor, Les Chanteurs de Lyon, and the Cambridge University Madrigal Society.

Aus Amerika

The Yale University Glee Club, directed by Marshall Bartholomew, gave a rousing concert at the Sorbonne. Singing their typical program, the "boys from home" enraptured a polite and numerous audience with performances characterized by excellent discipline, tonal balance, good humor and sentiments of a tender nature. Their success was, as it is every year, conclusive.

Composers Honored

In commemoration of the sixtieth anniversary of the completion of César Franck's Les Béatitudes—considered by many his greatest work—a concert in which over three hundred participated was given in the Sainte-Clotilde Church, where for thirty years or so the composer was organist. A veritable multitude assembled to partake of the rare outpouring of inspired word and music. The performance had been fervently prepared in every detail and was delivered with just the right admixture of qualities of head and heart. Alfred Cortot conducted the Philharmonic Society Chorus and Orchestra. The soloists were Mmes. Delprat, Cernay, Schenneberg, Vhita, MM. Saint-Cricq, Panzera vocalists. In addition to Beatitudes 1, 3 and 4, parts of Redemption and Psaume CL were given. The evening ended with La Cantoria singing some numbers from its repertory of ancient music, and organist Charles Tournemire, a Franck scholar, playing the Choral in F.

Following upon the heels of the foregoing glorification of Franck, came a concert in honor of one of his greatest disciples: Vincent d'Indy. Given for the d'Indy Monument Fund, the seance disclosed anew the formal purity and high idealism of one who, for more than half a century, exercised such a profound influence on the musical thought of the world. The program, performed with more *savoir faire* than subtle inspiration, was in the hands of Eugene Bigot, conducting the Lamoureux Orchestra, and comprised the Second Symphony, second act of L'Etranger (Germaine Lubin, M. Etcheverry, vocalists), Symphonie sur un chant montagnard (Alfred Cortot, pianist) and Au Camp de Wallenstein.

Honegger's Latest

After having been given in some other burgs, Honegger's Jeanne au Bûcher finally reached Paris (Theatre Chaillot). A dramatic oratorio with poem by Paul Claudel, the work scored considerable success. Many have proclaimed it a masterpiece. I hope it is; Time alone can attest its wearing capacities.

At any rate, the first impression is of a score that is inspired with gratifying simplicity, directness, and sincerity. The orchestration takes advantage of practically all the tone colors which the modern palette boasts, and the musical diction is expressive and at times poignantly communicative. The point of the composition is Jeanne's recital of her life, so, when the protagonists recite, the score assumes a role of secondary importance.

Sponsored by Ida Rubinstein—herself reciting the part of Jeanne—the opus was given an excellent performance, her associates being MM. De Trevi, Fabert, Hervé, Peyron, Mmes. Delmas, Falk, Barré, Chorale Raugel, Paris Philharmonic Orchestra, and conductor Louis Fourestier.

Oriental Dancers

Salle Pleyel was packed when Ram Gopal, Hindu dancer, and a group of assisting artists gave a concert for the benefit of the widows and orphans of victims of the Phenix disaster. Gopal's work is "different," to say the least. It is interesting to see how, with the utmost economy of means and accessories, he subjugates the crowd and arouses them to salvos of applause.

Leila Bederkhan, assisted by some of her pupils, also drew a large congregation to Salle Pleyel. Apparently Oriental dances are in high favor. Each number was effective in its way, and some of them had to be repeated.

Cincinnati Summer Opera Hits Stride As Swarthout Sings Dramatic Carmen

Singer Also Breaks Gate Records in Mignon—Operas Range from English Hänsel to Trovatore Without Anvils

CINCINNATI. — Battling against the weather and other odds, the summer opera finally gathered momentum and broke all former records when Gladys Swarthout, making her debut as Carmen, appeared as a counter attraction to the Reds' baseball game. The latter records were again topped when she starred as Mignon on August 1, at which time all seats, every inch of standing room and listening room was sold and some 200 turned away at the gates. Her Mignon supporting cast, James Melton, Norman Cordon, Lucille Meusel, Charlotte Bruno, Daniel Harris and Lodovico Oliviero, came in for their just share in the thunderous applause.

Swarthout easily proved the trump card of the season, with James Melton, Coe Glade, Norman Cordon, Robert Weede ace high, and others following suit. Frank Chapman in Pagliacci and Lucia proved a definite addition to Summer opera, both vocally and histrionically. He sang and acted with taste and refinement.

The season was at a low ebb artistically in Hänsel and Gretel, when a lack of assurance and poor English diction lost audience interest until Daniel Harris came on and saved the day with his artistry and perfect diction. We would like to see him have a major role next season. Angelo Canurotto, conductor, is to be congratulated upon his deft handling of the musical situation. Margo Rebeill, making her local debut, was better cast as Nedda in Pagliacci than as Gretel in Humperdinck's charming opera.

Il Trovatore goes down in summer opera history for its failure in mounting, especially in the Gypsy camp, when the Anvil Chorus had to be sung and swung without anvils!

Josephine Antoine, Lucille Meusel, Mostyn Thomas, Jan Peerce, Elizabeth Wysor, Anne Roselle and other pleasing artists acquitted themselves well in Lucia, the Barber of Seville, Trovatore, Tannhäuser, Aida, Boheme, Traviata (in which Rose Tentoni "stole the show") and Carmen, in which the Coe Glade-Tokatyan team proved in high favor, and Martha Errolle was the best Micaela we have had in many a year.

Herbert A. Tiemeyer, trumpeter of the Cincinnati Symphony Orchestra, is conducting 14 band concerts in the series given in local parks under the endowment funds established by the late William Groesbeck, Margaret and J. G. Schmidlapp and William M. Ampt. Soloists are Jane Northmore, David Lange and Betty Lou Dow. M. D.

Conservatory Honors Composers

CINCINNATI.—At the 73d Summer Session commencemement of the Cincinnati Conservatory of Music, July 28, the honorary degree of Doctor of Music was bestowed upon two distinguished alumni of the school.

Harold Morris, American pianist and composer, is a native of Texas but has made his home in New York after leaving Cincinnati. A piano concerto won the Juilliard Publication Award in 1932, a Sonata for Violin and Piano was performed in London at the Silver Jubilee of King George V in 1935. His Concerto for Violin and Orchestra won the 1939 awards of the National Federation of Music Clubs and was played by the NBC Symphony Orchestra at the national biennial in Baltimore. He has been a faculty member of the Institute of Musical Art of the Juilliard School of Music for some years, and has toured the United States and Canada as concert pianist.

John W. Haussermann, Jr., was born in Manila and began his serious study of music at the Cincinnati Conservatory of Music, and in Paris. His works have been performed by the Cincinnati Symphony Orchestra under Eugene Goossens, by the Summer Opera Company in this city, and in Paris, New York, San Francisco and Manila. His First Symphony was played in May, 1939, by the NBC Symphony Orchestra under Hans Steinberg. Mr. Haussermann is especially known for his interest in modern music. He founded the Contemporary Concert Series by the Cincinnati String Quartet.

Dr. Edgar Stillman Kelley presented Mr. Morris and Dr. John A. Hoffmann presented Mr. Haussermann, Miss Bertha Baur conferring the degrees. Those receiving the Master of Music were Marian Beers, E. Elizabeth Caldwell, Emmett Gore, Josephine M. Long, George Lewis Strickling; the Bachelor of Music was won by Jane E. Cusack, Katheryn Reece Haun, Frank D. O'Brien, Julia M. Sloan, Lavelle Thompson and Helen M. Williams. Fannie L. Cozmides, Winifred V. Hill and Albert Ranieri received certificates. Dr. Frank Biddle conducted the chorus in a well sung program. M. D.

CINCINNATI CONSERVATORY AWARDS HONORARY MUS. D. DEGREES. Left to right: Dr. Edgar Stillman Kelley, Dean of American Composers and member of Conservatory faculty, who presented Harold Morris for the degree; Dr. Morris; Philip Wyman, president of the Conservatory Board and vice-president of the Baldwin Piano Co.; Miss Bertha Baur, president emeritus of the Conservatory, who conferred the degrees; Dr. John W. Haussermann, Jr., and Dean John A. Hoffmann, who presented the latter for the degree.

Butterfly Sung in Watergate Season

First Opera to Be Staged in Washington's Al Fresco Series Wins Success

WASHINGTON, D. C.—Setting another attendance record for Washington's Sunset Symphonies series, the first opera to be presented on the floating stage at the Potomac Water Gate, Puccini's Madam Butterfly, was produced on August 2, before an audience estimated at 30,000 to 35,000.

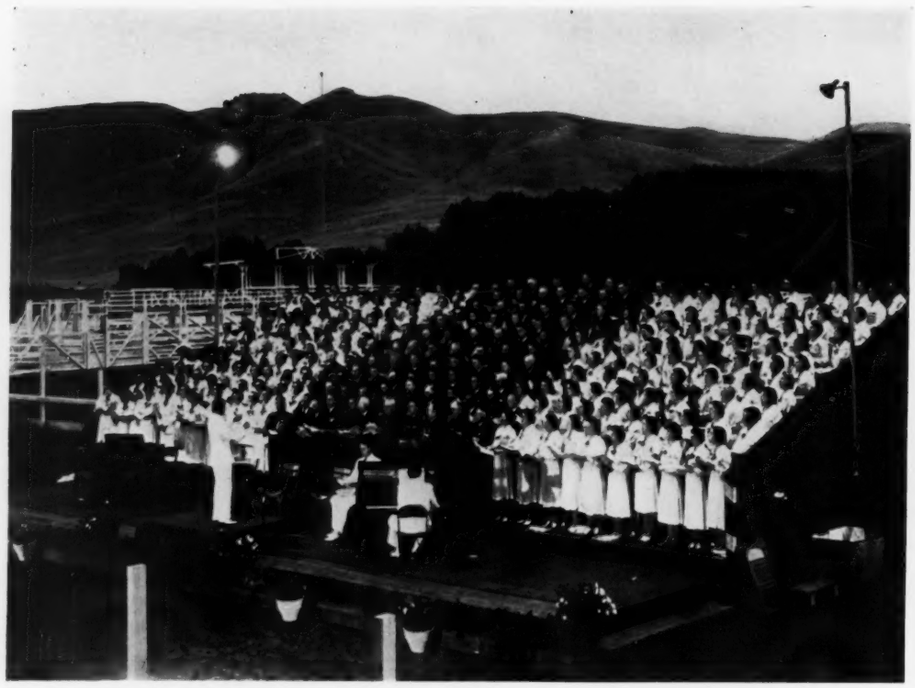
Thousands more jammed the space between the top of the Water Gate and the Lincoln Memorial. Clustered around the barge were several hundred canoes containing music lovers.

When the lights on the stage were raised, a dainty Japanese garden had appeared where musicians are usually seen. Below on a flat scow decorated with Japanese lanterns, the National Symphony Orchestra played under the baton of Alexander Smallens.

The production was staged by Mr. Smallens with a cast largely of Metropolitan Opera Company singers headed by Hilda Burke and Armand Tokatyan.

In addition to Miss Burke, who sang the title role, Mr. Tokatyan was Lt. Pinkerton, and Georgia Standing, Suzuki. Carlo Morelli appeared as Consul Sharpless, Charles Haywood as Goro, Louis d'Angelo as Yamadori and the Bonze, Abrasha Robofsky as the Imperial Commissioner and Thelma Votipka as Kate Pinkerton. The chorus was made up of members of the American Guild of Musical Artists.

ALEXANDER
RAAB
will conduct
PIANO CLASSES
in
BERKELEY
SAN FRANCISCO
CALIFORNIA
Beginning
SEPTEMBER 15, 1939
In addition to his regular classes, the eminent pianist will again teach the
Moor Double Keyboard Piano
For information:
MARGARET HOWARD
2835 Ashley Ave., Berkeley, Calif.
Moor Double Keyboard Pianos available for practice arrangements.



THE SALT LAKE TABERNACLE CHOIR AT SUN VALLEY, Idaho, gave a concert in an open air stadium on July 24. Known as Pioneers' Day, the occasion marked the ninety-second anniversary of the entrance of Brigham Young and his followers into Salt Lake Valley.

Photo by Gail Martin

Countrywide Music Growth Seen By Trades Convention in New York

Annual Gathering of Instrument Makers Reports Rise in Piano Sales and Prices—Officers Elected

Increased interest throughout the United States in music as reflected by an uptrend in sales of instruments, especially the piano, was reported by delegates attending the thirty-eighth annual convention and show of the National Association of Music Merchants, Inc., at the Hotel New Yorker, New York City.

The convention closed on August 3 with the election of William Howard Beasley, of the Whittle Music Co., Dallas, Tex., as president, succeeding Jerome F. Murphy, president of M. Steinert & Sons, Inc., Boston.

Other officers are Paul S. Felder, New Orleans; Harry D. Griffiths, Newark, N. J.; and J. W. Jenkins, Kansas City, vice-presidents; S. Ernest Philpitt, Miami, re-elected secretary and Clarence S. Hammond, of Brooklyn, N. Y., renamed treasurer. W. A. Mennie of New York remains executive secretary.

Piano Prices Rising

Higher labor costs, according to several of the delegates, will make necessary an increase in prices for pianos starting in September. The Steinway Company previously announced an increase of $100 effective on July 1. W. G. Heller, president of Winter & Company, said that starting September 1, his organization would increase prices from $25 to $100, depending upon the instrument. Other manufacturers are expected to follow suit. In announcing the increases, the manufacturers said taxes and cost of materials were responsible together with the labor costs.

Some speakers forecast a shortage of pianos about Christmas-time, due to a general increase of about thirty per cent in sales during the early season. Manufacturers said that the newer instruments of the spinet and console types had considerable to do with the uptrend in sales.

That the increased prices will be general was forecast by Gordon Wright, vice-president of Mason & Hamlin, who said that during June and July sales had increased about 20 per cent. Mr. Wright's company and Knabe exhibited changes in the style of grand pianos.

The delegates heard Kenneth Collins of the New York Times advocate increased advertising.

The cup awarded by the Music Industries Convention for the best advertisement by a piano dealer in a major city was won by Steinway & Sons, New York City, for the third successive year. The cup now becomes the permanent possession of its holder.

The 1940 convention was set for Chicago.

The Fraser Ganges Entertain at Beethoven Association

Fraser Gange of the vocal faculty of the Juilliard School and Mrs. Gange entertained several of his colleagues and students at the school on July 28 at the Beethoven Association. Mr. Gange, the previous day, gave a recital at the school.

Among those present were George A. Wedge, director of the Juilliard Summer School and of the Institute of Musical Art; Mr. and Mrs. Coenraad von Bos, Mr. and Mrs. Bernard Taylor, Sascha Gorodnitzki, Mme. Matja Niessen-Stone, Edouard Dethier, Miss Chervenik, Katherine Anderson, Arthur Jones, Mme. Belle Sondart, Mrs. Blanche Witherspoon, Mr. and Mrs. Howard Brockway, Mr. and Mrs. Roy Harris, Mrs. Gertrude Sutherland, of Ottawa, Can.; Mrs. Anne Wright, Mrs. Earl Anthony, J. F. Barnes of Duke University; Mrs. L. Dunham, Wilbur Nelson, Henry Krumrein, Emily Jumper, Marilla Kohary, Adelaide Ray, Edgar Vom Lehn, Cleo Calo and Miss M. E. Shirk.

"Modern Piano" Out

Lee Sims Study Series Aims at "Bridging a Gap"

(Portrait on Back Cover)

Modern Piano, first of a series of three definitive works for home study of the piano by Lee Sims, American composer-pianist, will be issued on September 15, according to William Gernannt, of the Lee Sims Publications, Inc.

Mr. Sims, who is known especially by both British and American radio listeners, has spent most of the last two years in London where he wrote original music for Alexander Korda's technicolor motion pictures such as Drums, and Dinner at the Ritz. He returns to London early in the forthcoming season to appear as piano soloist with the London Symphony in his Blythewood.

The new book is the result of nine years' work and, according to the publishers, not only is designed to bridge the gap between the so-called serious music and the more popular American numbers but also to give the home student an approach to the piano that will enlist and maintain his interest by playing music rather than finger exercises.

Darcy with Mozart Company

Emery Darcy, American baritone, is rehearsing in New York for appearances next season with the Mozart Opera Company. Mr. Darcy will sing the title roles in Don Giovanni and Figaro.

Last month, Mr. Darcy was heard in Grant Park, Chicago, with Rico Marcelli's orchestra in the open-air series of concerts. In addition to the prologue to Pagliacci, he sang the Toreador Song from Carmen and Kern's Ol' Man River.

Ray Halmans to Present Artists

Ray Halmans, for more than twelve years associate of the late Richard Copley, New York concert manager, will present Sylvia Seelig, twelve-year-old Chicago pianist in Town Hall on September 29. In the same hall she presents a sonata program for violin and piano by Harriette and Jules Wolffers on October 3; Rachmael Weinstock, violinist, October 18; and Willem Noske, young Netherlands violinist, on October 21.

Baltimore Launches New Series By Its Stadium Symphony Players

Concerts Under Thomas F. McNulty's Management to Be Led by Iula and Strube—Lawn Party and Peabody Events

BALTIMORE, MD.—After standing timidly on the side-lines watching the steadily increasing development of summer symphonic concerts evidencing the musical growth of this country, Baltimore will finally take the plunge when the Stadium Civic Symphony, Inc., gives the first of its scheduled four concerts on August 13 in this city's mammoth Municipal Stadium.

In this vast arena, hitherto devoted to Shriners' parades, gridiron battles and pet shows, an audience expected to number 20,000 people for the first concert will give ear to Sibelius' Finlandia, Schubert's Unfinished Symphony, Brahms' Fifth and Sixth Hungarian dances, Strauss' Tales from the Vienna Woods and other numbers calculated to appease the musically hungry. Prices will be reasonable: 25 cents for adults and 10 cents for children, provided they are accompanied by a grown-up.

Thomas F. McNulty, president and manager of the four-Sunday series, admits that the idea was born out of the shame he felt when, last summer, he attended one of Washington's successful Watergate Concerts. What annoyed him particularly was the fact that the audience was made up of many Baltimoreans who, to hear good music, were forced to journey the 45 miles that separates us from the Capital. Plans for Baltimore's summer series got under way that night, according to Mr. McNulty, with the constant help of Robert P. Iula, musical director of the series, who will conduct the first program. Gustav Strube, first conductor of the Baltimore Symphony Orchestra, will guest conduct the second concert.

A fabricated shell is being built and rain insurance will be carried. The cost of the orchestra was paid ten days before the first concert out of the money that had been raised by an active campaign among the city's business and professional men (Mr. McNulty favors the pay-as-you-go method of doing business). If the weather gods view the whole project with favor and the series proves the success expected, it is planned to extend the conerts to two weekly.

The orchestra will number 75 men and will be drawn principally from the ranks of the Baltimore Symphony Orchestra.

Frank Gittelson will function as the orchestra's concertmaster and Bart Wirtz will head the cello section, both men serving in identical capacities with the Baltimore Symphony Orchestra during its regular winter season.

As soloist at the first concert, the audience will hear Helen Stokes, young Baltimore soprano and one-time prize winner in the contests held by the National Federation of Music Clubs. She later studied in Europe, after which she returned to this country and appeared as soloist with the Baltimore Symphony Orchestra and other groups. Miss Stokes will sing the Vissi D'arte aria from Tosca and Frank La Forge's Into the Night.

OS-KE-NON-TON,
Mohawk Indian chief, who has made London, England, his headquarters for a dozen years, plans to return to his native land next month. While in London he sang the role of Hiawatha over two hundred times in Royal Albert Hall.

Musical Lawn Party

The annual Musical Lawn Party, presented by the Municipal Department of Music, Frederick R. Huber, director, was held at Druid Hill Park on July 19 and, as usual, a vast audience turned out to hear the varied musical program which was interspersed with interesting movies. Community singing, under the direction of Kenneth S. Clark, was a high spot of the program. The City Park Band, Newman C. Holmes, and the Municipal Band, Robert V. Lansinger, conductor, were massed under the alternate direction of these two gentlemen. The soloist was El Gary, a well-known tenor of this city, who scored a real ovation with his singing of popular favorites. Estimates on the crowd ranged from 20,000 to 45,000.

Viennese Program Planned

Another of the special summer concerts provided by the Municipal Department of Music will be given on August 17 at the Homewood Stadium when a program devoted to "Music of Old Vienna" will be presented. The Municipal Band will be heard in selections from Lehar's The Merry Widow, Joseph Strauss' Pizzicato Polka, Von Suppé's Beautiful Galatea overture and other items connected with the vanished glory of a city that sent its music around the world. The soloist will be the excellent soprano, Elsa Baklor, born in Vienna and thoroughly familiar with its music. In addition to Strauss' Voices of Spring and The Blue Danube, she will be heard in popular Viennese folk songs. She will also sing favorite melodies from popular Viennese operettas. The program will include further several appearances of the Solomonoff Ballet.

Peabody Faculty Artists Heard

Frank Gittelson, violinist, presented the second in the series of Sunday evening public recitals in connection with the summer schools at the Peabody Conservatory, Johns Hopkins and the Maryland Institute. On the folowing Sunday the recitalist was Pasquale Tallarico, pianist. The last two were given by Charles Courboin, organist and, in conclusion, the Peabody Summer School Trio, consisting of Frank Gittelson, violinist; Bart Wirtz, cellist, and Pasquale Tallarico, pianist, was heard. The entire series, presented under the direction of Frederick R. Huber, head of the Peabody Summer School, was a distinct success, the audiences being large and the programs of a high order, both as to the items selected and their presentation.

Jeffrey Gould, baritone, and one of the soloists heard in the all-Friml program given earlier this summer at the Homewood Stadium, has been engaged to sing Schaunard in La Boheme with the St. Louis Grand Opera Company this fall. Mr. Gould is an advanced pupil of Frank Bibb at the Peabody Conservatory of Music.

GUSTAV KLEMM.

ERNÖ BALOGH
and Olga Barbabini at Columbia University following their performance of four-hand piano music at Philosophy Hall there on July 21.

Boyd Neel Conducts Ensemble at Sherborne Music Festival

LONDON.—Boyd Neel and his String Orchestra recently appeared at the Sherborne Musical Festival in a pair of concerts in the Cathedral, playing Schubert's Mass in E flat, overture to Berenice by Handel; piano concerto in A of Mozart and symphony in G minor by Haydn. Soloists were Kathleen Long, pianist, and choirs from the Wells, Salisbury, and Exeter cathedrals.

In October, Mr. Neel and his orchestra open their season with a concert at Cambridge, followed by appearances at Londonderry House with Georg von Harten, pianist; with Harriet Cohen, pianist, at Wigmore Hall, London; concerts at Fleet Street and St. Luke's churches, Central Hall, Westminster; Aeolian Hall with Jean Norris as piano soloist; a program of contemporary music at the same hall; and a concert under the auspices of the Banbury Music Club. During July and August the orchestra filled radio engagements for the BBC.

H. L.

Marcel Hubert on Vacation

Marcel Hubert, French cellist, having completed another American tour, is vacationing at Quebec, Can. He opens his new season on October 7 in Washington Irving High School, New York, and gives another Town Hall concert later in the year.

Australian Radio Controller, William G. James, Returns

William G. James, Federal Controller of Music, Australian Broadcasting Commission, sailed on the Aquitania last week after a month's stay in the United States. While in New York, Mr. James, who is a composer as well as musical director, arranged for the booking of important artists in Australian cities, under auspices of the Governmental agency. Mr. James reports musical conditions "remarkably good" in Sydney and other centers, largely due to the systematic broadcasting of good music.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

RADIO HIGHLIGHTS

Lucerne Music Festival Excerpts Under Toscanini Are Radioed Here

Debussy and Wagner Scores Heard Over NBC—Giannini Appears at Bayreuth in The Dutchman—American and Canadian Gala Events

Unsettled conditions abroad which might deter American music-lovers from their annual migrations to festivals in traditional centres need not, thanks to radio, mean complete cutting off from their accustomed summer preferences.

Perhaps the outstanding trans-oceanic broadcast, for those who crowd NBC's studios in the winter season, was Arturo Toscanini's opening concert from the Lucerne Festival on August 3. The program listed only two items, Debussy's La Mer and the prelude and Liebestod from Wagner's Tristan, and, judging by atmospheric conditions, these were well selected for there were literally "waves" of static that accompanied both the Gallic and Germanic scores. But the accustomed Toscaninian versions stood out in each instance although the *maestro* probably was as much aware of the fact as the listeners that his ensemble was not the NBC Orchestra.

Purely incidental, of course, was the repeated statement by the announcer that Toscanini would return to his own orchestra for his third season in the fall.

Another highlight was the next day's offering, also *via* NBC, of a brief part of the Bayreuth Festival. Under Victor de Sabata's baton, Dusolina Giannini, Maria Mueller and Franz Voelker were heard in a part of Wagner's Flying Dutchman. The half-hour excerpt, in spite of static conditions, proved highly interesting.

And on These Shores

Locally speaking, the airways have been carrying many of the programs from New York's annual Chautauqua Festival with Albert Stoessel, general musical director, presiding over the orchestra. Soloists recently have included, in addition to Ernest Hutcheson at the opening, Georges Barrere, flutist, Mischa Mischakoff, violinist, and Georges Miquelle, cellist. Mr. Stoessel's programs have been able blending of the accepted and so-called more popular items.

Of course, the Philharmonic Stadium programs and Robin Hood Dell lists have continued, but this listener again asks why the supply of these offerings has been so limited? Numerous conductors have participated both on these programs and also with Dr. Hans Kindler's own National Symphony from the Washington, D. C., Watergate, among them Burle Marx, Rudolph Ganz, Alexander Smallens, Fritz Reiner, Charles O'Connell, Hans W. Steinberg and others.

Sir Reginald Stewart is again in charge of the Toronto Promenade programs and has presented as soloists Charlotte Boerner and Enya Gonzalez, sopranos, Austin Conradi, pianist, among others Dr. Kindler also paid a guest visit to this orchestra. Toscanini's own ensemble has been under the batons of Frank Black, and Izler Solomon.

Howard Barlow and his CBS Symphony demonstrated that not all of Johann Strauss' music remains under Viennese guard when he gave a program of waltzes, polkas, marches and other scores by this composer on July 30.

Another active ensemble, despite the summer weather is Maurice Baron's Radio City Music Hall string group which had Viola Philo, soprano, and John Herrick, baritone, in his first appearance on this program, among recent soloists.

And Margaret Speaks, soprano, and Alfred Wallenstein, conductor, continue to add listeners to the Firestone program. Mr. Wallenstein's own Sinfonietta, over WOR, presented Milton Kaye, pianist, again in the Shostakovitch concerto. A week previous he appeared with this ensemble in the D minor clavier concerto of Bach.

Noted in Passing

American composers continue to provide that WNYC program presented by Felice Haubiel. The most recent offering had Felix Robert Mendelssohn conducting the Queens Chamber Orchestra in Charles Haubiel's Miniatures and J. Warren Erb's An Early Greek Christmas.

Robert Weede, Metropolitan Opera baritone, was the soloist on the seventh program in the CBS series devoted to young artists and presented in conjunction with the Columbia Concerts Corporation.

Richard Wrightson, Chicago baritone, now in New York, makes his local radio bow over WQXR on August 17, his program including Herbert James Wrightson's setting of Bourdillons' Night Has a Thousand Eyes among other items.

Also to come is the WOR-MBS broadcast of the tenth annual Chicagoland Festival starting on August 19. John Carter, Metropolitan Opera tenor, is to be soloist, with Henry Weber directing the orchestra and Noble Cain leading the chorus of 5,000 voices.

In re television:—No radical changes in the present system expected this year, according to Philo T. Farnsworth, inventor.

In closing: piano sales booming and prices to be raised; MBS reports nearly 30 per cent increase in sales for July over last year.

Is the American public really musical?

H. A. S.

NBC Photo by William Haussler

LUCY MONROE,

former Metropolitan Opera soprano, was chosen as the first concert or opera singer to be televised by NBC and was featured on the RCA television program of July 28.

Darwin Secures McArthur as His Accompanist

Glenn Darwin, baritone, has secured Edwin McArthur, conductor-pianist, as his accompanist for next season. Mr. McArthur has been serving in this capacity for several seasons with Kirsten Flagstad, Metropolitan Opera soprano.

On July 30, Mr. McArthur was guest conductor of the Federal Symphony of New York at the Brooklyn, N. Y., Museum. Henry Jackson, pianist, was soloist.

NBC Artists Service Plans Concerts

(*Continued from page 4*)

Miss Bacon, in seven programs, is to present the entire thirty-two piano sonatas of Beethoven, starting on October 16. She first presented this cycle in 1927.

The Busch-Serkin series, presented for the third successive year, starts on December 16. Three programs are to be offered.

Three Wednesday evening concerts, starting on December 6, are to be given by the Musical Art Quartet.

Other recitalists scheduled by the NBC Artists Service for New York concerts include Kreisler, Rachmaninoff, Kirsten Flagstad, Josef Lhevinne, Emanuel Feuermann, Alexander Brailowsky, Nathan Milstein, Rudolf Serkin, Raya Garbousova, Luboshutz and Nemenoff, Leo Smit, Jan Smeterlin, Engel Lund, folksong specialist; the Busch Quartet, the Griller Quartet, Isaac Stern, Louis Kaufman, Beveridge Webster, Yoichi Hiraoka, Maurice Eisenberg, Mack Harrell, Alton Jones, Roland Gundry and Alexander Kelberine.

Academy of Vocal Arts Ends Summer Session

The summer session of the Academy of Vocal Arts at Haverford (Pa.) College, Haverford School and Haverford Friends School concluded on August 5. The season opened on June 26. Dr. Edgar Milton Cooke, dean of the academy, again was head of the vocal department and H. Maurice Jacquet read the score of La Traviata with his students. Victor Andoga, stage director, directed the opera.

Mr. and Mrs. Clarence A. Warden entertained students at social affairs. Recent visitors at the academy included Mrs. John R. Surber of Indianapolis and Mrs. H. P. Hahn, editor of the State Bulletin of the Florida Federation of Music Clubs.

Rain interfered with the all-Wagner program scheduled for June 30 at Robin Hood Dell at which Anne Simon of the academy was to have been heard with Friedrich Schorr, Beal Hober and Edward Dudley. It is scheduled for tonight (August 15), the participants, in addition to Miss Simon being Miss Hober and Jan Peerce with Hans Wilhelm Steinberg conducting.

Singers of the academy participating in the Steel Pier Opera Company productions at Atlantic City, under the management of Jules Falk include Frank Cappelli, John Lawlor, Emily Mickunas and Miss Simon heard in Marta, Tales of Hoffmann, The Bartered Bride, Traviata, Lucia, Carmen, Rigoletto, Cavalleria Rusticana and L'Enfant Prodigue.

The academy's fall term opens on September 18. Five summer probationary students awarded full scholarships are Emily Ann Buckley and Helen Pfuelb, of Philadelphia; Mary Brumblay, James Pease and Lawrence Richardson from Indiana University.

HUGO KORTSCHAK

Violinist

Will resume teaching at his New York studio on September 15

155 East 91st Street **New York City**

WALTER GIESEKING
Pianist
ALEXANDER KIPNIS
Baritone
JUSSI BJOERLING
Tenor
MANAGEMENT — Charles L. Wagner, Inc. 511 FIFTH AVENUE NEW YORK CITY

Post as "Unofficial Ambassador" Occupied by Zlatko Baloković

Noted Yugoslav Violinist Has Been Honored by Popes and Royalty—Has Made Many Tours in Europe and U. S.

By serving his art, Zlatko Baloković, Yugoslav violinist, is also serving his country. Not only is he the cultural representative of his native land but he also is regarded as his country's outstanding unofficial ambassador.

Prior to going to Maine for a deserved vacation, Mr. Baloković told a Musical Courier representative how he came to combine diplomacy with music. Pointing to a portrait showing him wearing the decoration of Knight of the Grand Cross of Yugoslavia, Order of Saint Sava, the only other musical artist to be so honored is Paderewski, he said that an artist's freedom makes him "an ideal spokesman not only of his country's point of view but also spokesman of ideas and ideals which must unite humanity in brotherly love."

The presentation, Mr. Baloković said, was made on March 24, 1938, in Belgrade by Prince Paul, regent of Yugoslavia, after he had been heard in concert. Not only Prince Paul but almost the entire cabinet and diplomatic corps were among the audience at his concert.

Honored by Balkan Governments

Mr. Baloković, now preparing for another active season, also wears the decoration of Commander of the Bulgarian Order of Merit and Red Cross, First Class, awarded thus far to only six foreigners. Last year during his Jubilee Tour through the Near East, he played in Sofia to an audience which included the sister of the King and the entire Cabinet, said to be the first time an artist has been thus honored.

His fall tour closed in Athens and won for him in Greece unprecedented honors and a personal greeting from Crown Prince Paul. Mr. Baloković said he felt his tour had laid the foundation for closer cultural relations throughout the entire Balkans.

He also referred to another incident during the same tour when, in his capacity of cultural ambassador, he went to Albania with other diplomats to attend the wedding of King Zog, now in exile. At the Yugoslav Legation he gave a recital for the entire wedding party including representatives of forty-two foreign governments.

Mr. Baloković also has been decorated by two Popes. In 1914, during Holy Week, he gave a command recital for the College of Cardinals in Rome and received from the Senior Cardinal a silver medal bearing the inscription: "A Zlatko Baloković Roma Plaudente."

Decorated by Two Popes

The following day he had a private audience with Pope Pius X and the Holy Father decorated him with the Great Golden Medal which only a Pope personally bestows. Following that, he played a Sala Pia Charity concert.

The violinist also wears the decoration of Knight Commander of the Order of St. Gregory bestowed by Pope Benedict XV; he was said to be the youngest man at the time to be so honored by his church.

Mr. Baloković has appeared with the principal orchestras throughout the world but he likes to think, he said, of that time in Rome, in the Teatro Reale, when, under the personal patronage of the King and Queen, he played with Rome's principal orchestra. Mascagni conducted and Battistini sang.

Mr. Baloković interrupted his vacation to appear as soloist with the New York Philharmonic-Symphony Orchestra on August 12, Lewisohn Stadium, at the Czecho-Slovak concert. His previous New York appearance was at Carnegie Hall in March when, with the Boston Orchestra under Serge Koussevitzky, he introduced John Alden Carpenter's concerto.

H. A. S.

ZLATKO BALOKOVIĆ

Huntington, W. Va., Orchestra to Be Led by Schoewe

HUNTINGTON, W. VA.—Raymond Schoewe, member of the first violin section of the Cincinnati Symphony Orchestra, has been appointed conductor of the newly formed Symphony Orchestra.

LOIS BANNERMAN, American harpist, at M. and A. College, Stillwater, Okla., where she appeared during her recent tour. Other colleges and universities which heard Miss Bannerman during the trip included Madison College, Harrisonburg, Va.; University of South Carolina, Columbia, S. C.; Winthrop College, Rock Hill, S. C.; Southwestern Institute, Lafayette, La.; Penn State College, Penn State, Pa.; University of North Carolina, Chapel Hill, N. C.; Duke University, Durham, N. C.; East Carolina Teachers College, Greenville, N. C. Miss Bannerman then went to Maine for further study with Carlos Salzedo in preparing programs for her fall tour.

Connvale Music Festival Enlists String Groups and Dancers

OLD SAYBROOK, CONN. — With several outstanding soloists, the first concert of the Connvale Music Festival was given in the Town Hall here, again under the direction of Ronald Murat. Participating, in addition to Mr. Murat were Henry Gregor, pianist; Charles Krane, cellist, and Vivian Speisman and Arnold Belnick, violinists. Two dancers, listed as Les Deux, former members of the Trudi Schoop Ballet, also too part.

Dvorak's piano quintet, op. 81, opened the program with Mr. Gregor displaying notable musicianship, fluent technic and experience in ensemble unity. Mendelssohn's Octet, op. 20, enlisted the services of Mr. Murat, Mr. Belnick, Miss Speisman and Ann Cutler, violinists; Herbert Garber and Irving Katz, violas, and Mr. Krane and Lucile Van Antwerp, cellists. It was given a stylistic and musicianly interpretation, and disclosed the able coaching and direction of Mr. Murat.

The dancers, in several numbers, showed command of satire and parody, proving expert pantomimists and of considerable histrionic skill.

Other soloists to be heard in later concerts are Marguerite Valentine, pianist, and Phalen Tassie, dramatic soprano. This is the fourth year in which the Connvale Festival has been held.

G. R. K.

Germantown Orchestra Lists 4 Concerts Next Season

GERMANTOWN, PA.—The third season of the Germantown Symphony Orchestra, N. Lindsay Norden, conductor, will be inaugurated in October. The ensemble of fifty musicians plans two subscription concerts in the Little Theatre at Alden Park Manor, the first in December and the other in April. In addition concerts will be given for the Constitution Club and the Philadelphia Hymn Society.

AMERICAN CONSERVATORY OF MUSIC

CHICAGO 54th SEASON

Courses in piano, vocal, violin, organ, public school music and all other branches of Music and Dramatic Art leading

to

DEGREES—TEACHERS CERTIFICATES

(Under Authority State of Illinois)

Institutional Member of the National Association of Schools of Music.

The faculty is composed of 135 artist instructors many of national and international reputation.

Thorough preparation for concert, radio, opera and teaching positions. Many special features. Weekly recitals. Concerts with full orchestra. Lectures. Training in students' symphony orchestra. Classes in children's musical training. Class piano methods (Oxford). School of Opera.

Moderate tuition rates. Desirable dormitory accommodations. Students' self help. Bureau for securing positions. Particulars furnished on request.

Send for free catalog. Address John R. Hattstaedt, President

AMERICAN CONSERVATORY OF MUSIC
503 Kimball Hall, Chicago, Ill.

Chicago's Midsummer Music Thrives

(Continued from page 5)

Jerzy Bojanowski flew here from Tulsa, where he is conductor of the orchestra, to lead the Chicago City Opera Orchestra in a program of unusual merit. Mr. Bojanowski has proven his worth with the baton ever since entering the United States, both as symphonic and operatic conductor. Poetic and inspiring in his own Album Leaf and Prelude, performed for the first time in America. The conductor-soloist offered the none too often played D'Albert overture to Der Improvisator, with an assortment of seasoned coloring, quite as bright as the Debussy Fetes from Les Nocturne were made to sound hazy and mystic. The Strauss symphonic poem Don Juan gave wide scope for the guest to display the full gamut of his art, and he made of an operatic orchestra a first-class symphonic body. Rico Marcelli and his orchestra had in Emery Darcy a splendid baritone, who found the Prologue from Pagliacci, the Toreador song from Carmen and Ol' Man River, vehicles in which he could make use of his sturdy vocal style and display of fine interpretative gifts.

ELAINE DE SELLEM

during the summer session at the American Conservatory in Chicago, had in her class heads of vocal departments from Arizona, Kansas, Nebraska, Tennessee, Texas, Wisconsin, Iowa and Illinois. They furthered their studies in vocal fundamentals and coached repertoire with Miss de Sellem, who has toured this country and Europe as leading contralto with various operatic organizations.

Young Pianist Applauded

The WGN orchestra was assisted by fifteen-year-old Eva Wachter, pianist of exceptional talent. Her playing of the Liszt piano concerto in E flat revealed many facets of her art and electrified the huge audience assembled to pay homage to a youngster who bids fair to fill an important position among artists of the keyboard. In her encores, Liszt's Liebestraum and Liadoff's Music Box, the child prodigy deepened further the admirable impression produced by exquisite nuances, suavity of tone and fleetness of fingers.

Lange Leads Concerts

Before concluding its summer engagement at Ravinia Park, the Chicago Symphony was heard from the Band Shell in two concerts, under Hans Lange's direction, to the delight of those unable to purchase tickets at the Festival or during its regular season at Orchestra Hall. Maria Kurenko, soprano, and Henry Jackson, pianist, soloists with the Marcelli Symphony Orchestra; Rosalinda Morini, soprano, and Henry Thompson, with Armin F. Hand and his American Legion Band; Margery Mayer, assisting the Chicago City Opera orchestra, Joseph Raffaelli, conducting, were others who won the esteem of Grant Parkers during the past two weeks. This report could not possibly come to an end without the mention of Thaviu and Cavallo Bands. Both A. F. Thaviu and P. A. Cavallo are experts in program-building and their choice of soloists indicate their good judgment. Thus we heard Agatha Lewis, soprano, with Cavallo, and Henry Thompson with Thaviu.

The Herman Devries' Mid-Summer Festival

The Herman Devries' annual midsummer festival, always occupying two evenings, was held in the Florentine Room of the Congress Hotel where the juvenile class, represented by some fifteen students, sang a program entirely composed of operatic arias. The next evening in the Casino more advanced and artist students furnished the program, which included the Slumber Song from L'Africana; Me voila seule dans la mil from Pêcheurs de Perles of Bizet, and the Plus de Tourment from Massenet's Le Cid.

Of the thirty students remaining for the summer course with Mr. and Mme. Devries, five have already received their contracts for appearances with the Chicago City Opera this coming autumn, and the twenty-five others vied with their professional co-workers in point of artistry, fine diction in the many languages used, and a stage deportment professional in its attitude toward their audience, and mentor. Mr. and Mme. Devries are noted for their accompaniments and on this occasion furnished orchestral support at the piano for the following artists: Regina Gallagher, Alba Massar, Dolores Massar, Margaret Van der Chaegh, Maria Finn, Maureen Cannon, Grace Klafker, Dorothy Goldberg, Nathalie Feffer, Maralyn Shirman, Gladys Emerson, Dolores Metzger, Harold Naradick, Tom Brennan and Dorothy Waxler, heard on the first program, July 26. Dorothy Grahm, Marie Anne Lavin, Grace Lilly Holme, Jeanne Rice, Betty Heinlich, Oscar Gustafson, Helen Margolyne, Dessault Kirk, Marie Therese Gallagher, Lea Fay Mead, Jeannette Schultz, Joyce Rosner sang at the second concert. The usual large attendance was another sign of the popularity of the Devrieses and the inclination of the audience to wish for more at the conclusion of such a long program attested strongly the merit of each student. Mre. Devries acted as commentator and introduced from the stage each student with a kind word of encouragement that gave an air of informality to what was considered a festival of song.

RUDOLPH REUTER

concluded his season of concertizing with a recital in Ames, Iowa, for the State Teachers College on August 11. Before leaving for California for a complete rest, Mr. Reuter took weekend trips to Lake Geneva, Wisconsin, between sessions of his popular summer classes in Chicago.

Edward Collins to Be Honored

Edward Collins will receive the David Bispham Memorial award from the American Opera Society for his opera The Daughter of the South at the Society's opening meeting early in October. Mr. Collins has written both the music and the libretto for the opera.

Alice Landgraf, piano student of Mr. Collins, won the $100 music research prize in a contest conducted recently by the National Association of Phi Mu Epsilon for members of that sorority. The winning number was a thesis on The Development of Hungarian Music.

The Arthur Burtons Visit Canada

Mr. and Mrs. Arthur Burton spent the month of August in Nova Scotia and Prince Edward Island. Mr. Burton will resume teaching in the Fine Arts Building September 5.

Musicians Sail for Europe

Sailing for Europe on July 29 on the SS. Champlain were Paul Paray, conductor, Henry Merckel, violinist, and Vladimir Golschmann, conductor of the St. Louis Symphony.

Arriving on the SS. Conte de Savoia on July 28 was Chester Aldrich, director of the American Academy in Rome.

Twilight Concerts Win in Indianapolis

Park Programs by Resident Ensembles Draw Throngs—Band Seeks Public Funds

INDIANAPOLIS, IND.—The first of six twilight concerts by the Federal Concert Orchestra and the Federal String Ensemble was held on the Rauh Memorial Library lawn under the direction of Paul Fidlar on July 23. William Pelz, Federal music director for Indiana, announced a series of one hour park concerts by the Federal Band on four evenings of the week during August.

The Indianapolis Concert Band, under the able direction of William Schumacher, opened their summer season in Garfield Park last month before an audience of more than 8,000. Efforts are being made to raise funds to continue these concerts, which were unusually well attended last summer. The band has a repertoire of excellent music and receives much applause at its appearances.

Harold Triggs, head of the piano department of the Jordan Conservatory, has been granted a leave of absence so that he may work on a commission for an American symphonic work for full orchestra.

Fabien Sevitzky, director of the Indianapolis Symphony, is spending the summer months in California. H. C. G.

Leo Podolsky Returns from Recital and Teaching Tour

CHICAGO.—Leo Podolsky and Mrs. Podolsky recently returned from a motor trip covering 6,100 miles, during which they combined musical activities with recreation.

Mr. Podolsky was invited to conduct a musical seminar for a week in Stillwater, Oklahoma; followed by five lectures, a musical analysis of a number of compositions, auditions and open forums.

LEO PODOLSKY

Later the couple went to California to visit friends, and while there Mr. Podolsky played a recital in Santa Cruz for the convention of the states of California, Oregon and Washington. He subsequently conducted a week's master class and forum in Pocatello, Idaho, and came back to Chicago in time for the convention of the affiliated teachers of Sherwood Music School, of which he is vice-president.

OSCAR W. ANDERSON
CONDUCTOR
TRI-CITY SYMPHONY ORCHESTRA

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
May Johnson, Personal Representative,
805 Orchestra Bldg., Chicago, Ill.

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
624-625 Fine Arts Bldg., Chicago.
Phone 3614 Webster

NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
825 Orchestra Bldg., Chicago, Ill.

RUDOLPH GANZ
Booking 1939-40
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano

Historic Carmel's Fifth Bach Festival Provides Music in Uniquely Atmospheric Setting by Sea

Californian Centre Again Attracts Many Pilgrims to Series of Performances—Mass in B Minor Sung in Old Mission

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—For the fifth consecutive year a quartet of trombones blew chorales of Bach from a second-story window of the Sunset School in the little resort town of Carmel, California, to herald the country's most extensive festival devoted exclusively to the music of the Leipzig cantor and his circle. The trombone quartet is composed of Chandler Stewart, who runs a grocery store in nearby Pacific Grove, and his sons. Every year they herald five of the festival's seven concerts with the chorales, and set a tone of devotional feeling, both in the music itself and the relationship of the music to the player, that is eminently symbolic of this festival and the reason for its success.

For the Stewarts do not aim to make a profit from the hymns of the Lutheran church. They play the trombone because they love the instrument, and they play Bach for precisely the same reason. This same integrity animates all the festival's participants, professional and amateur alike. That is why professionals and amateurs can be put together in this series of concerts, and why their varied abilities mesh in the service of Bach.

Carmel is a small place, and cannot by itself provide all the resources the festival needs. Consequently professional instrumentalists and singers from San Francisco, Los Angeles and Seattle participate, local performers joining with them for the orchestra and chorus, the whole under the inspiring direction of Gastone Usigli, who was until recently supervisor of the Federal Music Project in Los Angeles.

The music of Bach, of course, is admirably adapted to this sort of set-up. Bach wrote for just such mixed groups of professionals and amateurs, and himself constantly indulged in the re-arrangement of voices and instrumental parts, brought about by stern practical necessity, that is occasionally practised at Carmel. The festival started with Bach, has succeeded greatly with Bach, and won't go far outside his orbit.

This year, however, an interesting contrast was afforded in a program of music by Sebastian's sons, Emanuel, Friedemann and Johann Christian. Next year, one trusts, there will be a program of Sebastian's contemporaries, Mattheson, Telemann, Handel, Vivaldi, and perhaps the year after that, through a program of Sebastian's forerunners, America may discover that there was once a very great composer named Heinrich Schütz.

Artistic Highlights

Alice Ehlers, harpsichordist, came up from Hollywood to grace the opening concert with her magnificent art in the Italian concerto and the fifth Brandenburg, with Robert Pollak and Ary van Leeuwen as associate soloists. The third orchestral suite, directed by Usigli with the spirit and vigor characteristic of him, opened the concert, and a splendid performance of the cantata Praise Our God closed it.

Among the high spots of the sons-of-Bach program were Usigli's sterling, gallant presentation of the Sinfonia in B flat by Johann Christian, Noel Sullivan's singing of songs by Emanuel, Michel Penha's performance of a cello concerto by the same composer, and Ralph Linsley's interpretation of a piano concerto by Johann Christian. (Linsley is the festival's *continuo* player, and Usigli's right arm). But the highest highlight in the program of the sons was van Leeuwen's gorgeous and unparalleled interpretation of a sonata for flute alone by Emanuel.

Later programs brought out excellent performances of many concertos by Sebastian—that in A minor for violin by Pollak, in E major for the same instrument by the sterling concertmaster, Doris Ballard, in F minor for piano by Sumner Prindle, and in D minor for three pianos by Prindle, Linsley and Douglas Thompson. Bright spots of the purely orchestral offerings were the second Brandenburg and the first suite.

Mass Excerpts Impress

A resplendent quartet of vocal soloists came to the fore in Praise Our God, the secular cantata Phoebus and Pan, and in the final performance of the festival, selections from the B minor Mass in Carmel Mission. This finale has come to be an annual tradition, and one that must be preserved. The little 18th century building is perfect, visually and acoustically, and something happens in it to put an extra added ounce of devotion and inspiration into everybody. Drastically cut, re-arranged in the orchestration, with some choruses sung by the quartet, in some ways not altogether ideal in the performance—all these things were true of the Mass in the Mission, but still there was a unique spirit and ultimate significance to the whole.

The four fine soloists mentioned above were: Alice Mock, soprano; Belva Kibler, contralto; Russell Horton, tenor, and Sten Englund, bass. One hopes that they, along with Usigli, Miss Ballard, Linsley, and First Cellist George Richardson may be retained as permanent members of the festival personnel. Likewise Herbert van den Burg, the first viola, and John McDonald Lyon, who gave two brilliant, solid and highly informative organ recitals.

Finally, one must accord due credit to the managing directors of the entire enterprise, Dene Denny and Hazel Watrous.

HUGH BROWN,
nine-year-old violinist from Kansas City, has moved to New York to prepare for his debut. The youth won first prize in the children's contest for violinists at the Missouri State Fair at Sedalia and has appeared in several Mid-West cities. He recently was guest soloist at the New York State Band and Orchestra Association contests at Albany, N. Y.

Greenbrier, West Va., Festival To Give 4-Day Program

WHITE SULPHUR SPRINGS, W. VA.—A four-day festival, for the second successive year, opens August 24 under Lon Chassy. Ferenz Steiner, cellist; Dr. Frank Cuthbert, baritone, head of the music department at the State University; Kenneth Wood, violinist; Volney Shepard, pianist; George Gillespie, composer-pianist; and Gibson Morrisey, composer-conductor-pianist will be heard on the initial program.

On the second day, a state-wide contest for students of voice, piano and violin will be concluded. Mrs. Delbert T. Robinson, president, West Virginia Federation of Music Clubs heads the jury.

Five choral groups will be heard on August 26 and the final performance will be given by the Greenbrier Orchestra, with Diana Steiner, 6-year-old violinist, as soloist.

Lura Stover to Be Soloist with National Orchestra

Lura Stover, leading soprano of the American League for Opera, will be soloist on August 23 at the final concert in the Watergate Series at Washington, D. C., of the National Symphony Orchestra. Dr. Hans Kindler, who inaugurated the series, will conduct.

BESSIE COVERT,
re-elected national president of Delta Omicron Sorority at its recent convention in Estes Park, Colo., marking the thirtieth anniversary of its founding.

Smyth Opera at Sadler's Wells

LONDON.—Dame Ethel Smyth's opera, The Wreckers, was given its first performance at Sadler's Wells recently. Under Warwick Braithwaite, conductor, and Sumner Austin, producer, the work was enthusiastically received. Dame Ethel, at that date within a few days of her eighty-first birthday, gave a lively speech at the end of the performance.

ESTABLISHED 1857
PEABODY CONSERVATORY
OTTO ORTMANN, Director
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country.
Circulars Mailed.

WILLEM NOSKE
VIOLINIST
Recital at TOWN HALL, New York
OCTOBER 21, 1939, at 8:15 P.M.
Personal Rep. Carlo Kohrssen
61 Hamilton Place, New York City

CARMELA PONSELLE
MEZZO SOPRANO
Opera, Concert and Radio
Now Booking
School for Vocal Radio Technic — Diction and Dramatics
By Appointment, 230 Riverside Dr., N. Y. RI. 9-5232 mornings.
Per. Rep.: JOSEPHINE VILA
119 W. 57 St., N. Y. CO. 5-0610

Opera-Concert Tenor
Teacher of Singers
RICARDO ZAPPONI
Studios for the Summer
Centerville, Cape Cod, Mass.
Studio: 743 Fifth Ave., New York
Phone: PLaza 5-7460

ENRICO D'AMICIS
VOICE INSTRUCTOR
Carnegie Hall, N. Y. C. COlumbus 5-9171

JOHN CORIGLIANO
VIOLINIST
NEW YORK PHILHARMONIC SOCIETY
Steinway Hall New York

VIKTOR FUCHS
Teacher of Igor Gorin and Irene Jessner
Vocal Dept. Chatham Square Music School
Studio: 44 West 77th St., N. Y. C. TR. 7-7716

JEAN DICKENSON
COLORATURA SOPRANO
NBC ARTISTS SERVICE
RCA Building, Radio City, New York

ALDEN EDKINS
BASS—BARITONE
Mgt.: E. T. Ingle, 30 Rockefeller Plaza, N. Y.

CARLTON GAULD
BASS-BARITONE
Suite 705, 119 W. 57th St., New York City

GLENN DARWIN
BARITONE
OPERA—ORATORIO—CONCERT—RADIO
Mgt. NBC Artists Service, RCA Bldg., N. Y.

SIGURD NILSSEN
BASS-BARITONE
425 West 23rd Street New York City

RALPH LEOPOLD
PIANIST Studio: 30 W. 69th St., N. Y.
Concert Management: Harry Culbertson
5525 Blackstone Ave., Chicago

DOROTHY CRAWFORD
in her ORIGINAL CHARACTER SKETCHES
Management: Haensel & Jones
113 West 57th St., New York City

JOHN HERRICK
BARITONE Personal Direction:
B. Mary Pingle, 1008 Steinway Hall, N. Y. C.

ARTURO VILA
voice placement
opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

DOROTHY DICKERSON
COLORATURA SOPRANO
Personal Representative: Josephine Vila, Inc.
119 West 57th Street, New York City

WILBUR EVANS
AMERICAN BARITONE
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

PUBLICITY
Concerts, Recitals, Benefits
MARY ARMSTRONG MELVIN
6 Park Street, Boston, Mass. Laf. 1620

HUAPALA
HAWAIIAN DANCER
Studio: 108 East 38th Street, New York
Rep.: G. A. Dalrymple, 250 W. 57th St., N. Y.

DOROTHY ORTON
SOPRANO
Representative:
C. E. Le Massena
113 W. 57th St., N. Y. C.

Opera House in Small Cities Styled "Necessity to Develop Young Artists"

Renato Bellini Declares Metropolitan, Chicago and Other Centres Cannot Serve as "Training Schools" to Do This

Having demonstrated his interest in grand opera, the American patron of music should go further and provide opportunity for young singers to get early training and experience that will lead them to the Metropolitan, the Chicago, San Francisco and other such opera companies, in the opinion of Renato Bellini composer-coach-conductor.

"These larger organizations should not be considered as 'training schools' but are for the artist who has completed his preparation and received this early experience," Maestro Bellini told the Musical Courier interviewer in his New York studio.

"I believe the New York World's Fair missed a great opportunity when it failed to assist young American artists by providing some way for these singers to be heard.

"I am speaking as an American of several years' artistic activity here when I say that the greatest need in this country is small opera houses throughout the land."

A Distinguished Ancestry

Maestro Bellini said that a former pupil, Muriel Boxton, of San Francisco, an American dramatic soprano who sang with the San Carlo in Naples, in Genoa, Trieste and with the Royal Opera in Rome, had interested him in this belief. She is now Mrs. Bellini and has abandoned her own career because she feels that "one artist is sufficient in one family."

"I have heard that expression before," he said smilingly. "Many years ago my father insisted that because I was of a musical family, I should become a botanist or a lawyer, but I had other ideas."

Mr. Bellini admitted he was "distantly related" to the composer of La Sonnambula and Norma. His great grandfather, on the maternal side, Salvatore Cammarano, of Naples, was librettist for Il Trovatore, Lucia and many other operas.

On the paternal side, Maestro Bellini said, his grandfather, Bernardo Bellini, a language professor, collaborated with Niccolo Tommaséo in editing a dictionary. Renato's father taught harmony, voice and solfeggio at the Naples Conservatory for forty years and among his pupils were Gennaro Papi and Vincenzo Bellezza, later Metropolitan conductors, and many in that orchestra and the New York Philharmonic. He is still teaching in Naples, said Renato and his book Guida per lo studio del bel canto won a gold medal at the 1900 Paris Exposition.

"I was desolate when my father ordered me to give up music," said Renato. "One day, however, when I was playing the piano, the director of the Conservatory, the eminent Giuseppe Martucci heard me and urged my father to allow me to attend on a State scholarship. He finally consented. When I became sixteen, he decided I should go to Milan. Enrico Golisciani, my uncle, had been the librettist for Jewels of the Madonna, Secret of Suzanne, L'Amore Medico and also for Marion de Lorme, the last opera of Ponchielli, teacher of Puccini and Mascagni. Through him I secured a letter of introduction to Puccini."

Photo and painting by Ralph Oggiano

RENATO BELLINI

In Milan, one day, the youth espied Puccini. The latter noticed Renato had some manuscripts and invited him in to play them. He expressed a liking for Renato's Berceuse, sent the youth to Ricordi's and it was published. But this violated the Conservatory rules which forbade students to publish works until they had been graduated.

That winter, Renato said, saw the beginning of a long friendship with an artist who is now famous. This young tenor, after a career in the smaller cities sometimes even in the chorus, sang Fenton in Falstaff at the San Carlo in Naples. His success led to his assignment as Mario in Tosca and immediately Tito Schipa became well-known. Renato went back-stage to congratulate him and learned that Schipa's uncle had given piano lessons to his sister.

"He has been a sincere friend, for not only has he given the first performance of all my songs but also made the first recordings of everything I have had published," said Bellini.

Schipa coached L'Amico Fritz, Le Donne Curiose, La Rondine and other scores with the young composer-coach and in 1919 took him with him as accompanist when he went to South America. In Rio, Marinuzzi engaged Renato as assistant conductor and coach at the Colon and other theatres. It was there, Maestro Bellini said, that his Intermezzo Sinfonico for chorus and orchestra, written at the conservatory, had its premiere on the same program that held the South American premiere of Respighi's Fountains of Rome and two excerpts from Villa-Lobos' symphony in E. Marinuzzi also suggested he come to Chicago as assistant conductor and coach.

"It was there that I met Edoardo di Giovanni, known today as Edward Johnson," said Renato. "I am afraid not enough has been told in this country of Mr. Johnson's artistic triumphs in Europe. All composers from Puccini to Montemezzi wanted Johnson for their works, and La Scala still remembers his Parsifal as a highlight."

After the Chicago Opera reorganization, Renato returned to Italy and there found a telegram from Lucrezia Bori asking him to coach her in The Snow Maiden. Later she coached Anima Allegra and L'Amico Fritz with him, and at Puccini's suggestion he played Rondine for her. She later sang it at the Metropolitan. Renato was invited by a group of artists, among them Gertrud Wettergren and Kerstin Thorborg, to come to Stockholm to coach them and went there. Others who have coached with him, he said, were Ruffo, Norena, Sabanieeva, Bonelli, Galeffi, Toti dal Monte and many others.

Returning to the United States he opened a studio, and many who worked with him abroad came for further coaching. Despite this, he found time to compose many piano scores and he showed the interviewer letters from Rosenthal, Godowsky, Backhaus, Friedman, Horowitz, Gieseking and others some of whom played his numbers, praising his compositions.

In 1934, Schipa again sought him as accompanist. Bellini's most popular song, Lullaby to Liana, dedicated to the tenor's daughter, was sung by Schipa at his concerts. Helen Jepson, Bidu Sayao, Josephine Antoine, Ruby Mercer and others have sung it since. He is now at work on a one-act opera. H. A. S.

ADELE MARGULIES PIANIST PEDAGOG.
Summer Class. SCHOLARSHIP to talented pianist. 21 West 58th St., New York City

DORNAY-CULP
VOCAL STUDIOS
will be open during the entire summer
344 West 72nd St., New York TRafalgar 7-4999

VIVIAN DELLA CHIESA
SOPRANO
Management: NBC ARTISTS SERVICE
R.C.A. Bldg., New York

CHARLES REPPER
Composer-Pianist and Teacher
Music for: Piano; 2 Pianos; Voices; Inst. Trio; Orch. Send for catalogs to:
Brashear Music Co., 12 Trinity Ct., Boston

PAUL MUSIKONSKY
VIOLINIST
DIRECTION—JOSEPH OSBORNE
Hotel Ansonia, New York City

LEO ROSENEK
Member of the CURTIS INSTITUTE faculty
CONDUCTOR—COACH—ACCOMPANIST
Hotel Park Plaza, N. Y. C. ENdicott 2-3700

OPERA—CONCERT—ORATORIO
NINO RUISI BASSO
Per. Rep. G. D'Andria, 1004 Carnegie Hall, N. Y.

Lord LURGAN
BARITONE
Management: George Leyden Colledge,
30 Rockefeller Plaza, New York

The University of Southern California
SCHOOL of MUSIC
Applied and Theoretical Music. Public School Music. Bachelor and Master of Music Degrees.
Max von L. Swarthout, Director
University Park, Los Angeles, Calif.

OLGA CRISTO-LOVEANU, Roumanian soprano, gave a recital on June 11 at the Goodrich Building at the New York World's Fair. Recently she appeared also at Elmhurst, L. I., for FIDAC of the American Legion.

Festivals Draw Throngs To Lucerne and Zurich

(*Continued from page* 3)

eagerly awaited. The *maestro*, under whose baton the festival was launched, is scheduled to appear four times on the podium. He will lead Verdi's Requiem twice, in addition to two miscellaneous programs, in one of which his son-in-law, Vladimir Horowitz is to be the piano soloist.

Other orchestral concerts will be led by Sir Adrian Boult, Ernest Ansermet, Bruno Walter and Fritz Busch, the soloists including Pablo Casals and Sergei Rachmaninoff. The Strasbourg Cathedral Choir, with Joseph Bonnet, organist, and the Sistine Chapel Choir under Don Lorenzo Perosi are also scheduled for appearances. Chamber music concerts will be given by the Busch Quartet and Reginald Kell, clarinet, and recitals by Gigli, Paderewski, Kipnis, Ria Ginster and Hermann Schey. D. H.

[A review of the Lucerne Festival concerts will be published in an early issue of the Musical Courier.—Ed.]

Zurich Fêtes Flagstad

Zurich.—The Zurich Festival opened recently with Othmar Schoeck's opera Penthesilea. This difficult and highly effective work by the Swiss composer was excellently produced by Hans Zimmermann and decorated by Roman Clemens. Leading roles were by Res Fischer (title part), Andreas Böhm, Anette Bruns, Erika Feichtinger, Judith Hellwig, Ria Höckh, Simons Bermanis, and Frank Linden.

A performance of Die Meistersinger under Furtwängler introduced several new stars: Joel Berglund (Hans Sachs), Set Svanholm (Walter Stolzing), Tiana Lemnitz (Evchen), Karl Ostertag (David), Richard Bitterauf (Beckmesser), Karin Branzell (Magdalene), Albert Emmerich (Pogner) and Marko Rothmüller (Kothner).

Without doubt the most remarkable events were Tristan and Isolde and Walküre in which Kirsten Flagstad carried away all the honors. It was a thrill in itself to hear this wonderful voice. Germaine Lubin of the Paris Opera was an ideal Sieglinde, Max Lorenz a splendid Tristan and Siegmund, and Joel Berglund (Wotan), Karin Branzell (Fricka), Marko Rothmüller (Kurvena), Albert Emmerich (Harke and Hunding) and Georgine von Milenkovic (Brangäne), excellent in their parts. Directors Schmidt-Bloss and Hans Zimmermann infused a real Bayreuth flavor into the performances, and Roman Clemens provided effective stage pictures.

Concerts at Villa Wesendonck

Two concerts at the Villa Wesendonck, once the home of one of Wagner's favorites, and graciously lent by the present owners, featured Kirsten Flagstad in the five Wesendonck songs, in which Denzler and a small orchestra played accompaniments, and Furtwängler in a superb reading of the Siegfried Idyll.

Hindemith's Mathis der Maler, featuring Asger Stig and Laszlo von Szemere, produced at the Stadttheatre, brought the festival to a brilliant close.

Josef Kisch.

Josef and Rosina Lhevinne Close Denver Class with Recital

Denver, Col. — Josef and Rosina Lhevinne closed their third annual summer master class at the Lamont School of Music with a two-piano recital. It proved a fitting climax for the highly successful session, which attracted pianists and teachers from every section of the country.

Mr. Lhevinne opened the recital with a brilliant and romantically-conceived performance of Weber's Concertstück, electrifying the audience with its exuberant finale, while Mrs. Lhevinne played the orchestral accompaniment on a second piano with telling effect. At the insistence of the audience Mr. Lhevinne added Chopin's etude in thirds, played with breath-taking virtuosity and utmost clarity.

Another greatly enjoyed number was the two-piano arrangement of Debussy's Afternoon of a Faun, but the real treat of the evening was the Poulenc concerto for two pianos, which evoked storms of applause. It will be good news to all friends of the Lhevinnes and the Lamont School of Music that they will return next summer for another master class.

G. S.

Scriabin Works Found

Moscow.—A number of hitherto unknown works of Scriabin have been discovered in MS. They will shortly be published, it is announced. R. F.

JESSICA DRAGONETTE SOPRANO

APPEARING IN CONCERT
During the Season 1939-40

Personal Representative, N. D. LOFTUS, Suite 703, 119 West 57th St., New York City

FELIX KNIGHT TENOR
Opera—Concert—Radio
Mgt. NBC Artists Service
RCA Bldg., New York City

ROSATI
Teacher of Gigli, Lauri-Volpi, Melton, Tentoni, Kaskas, Eustis, etc.
205 WEST 57th ST., NEW YORK
Tel. COlumbus 5-0393

WAGER SWAYNE | *teacher of famous pianists* | Address: Ross McKee 795 Sutter—Pros. 0911 SAN FRANCISCO

MICHIGAN STATE COLLEGE
Department of Music
LEWIS RICHARDS, *Director*
Curricula leading to Bachelor of Music, Bachelor of Arts, and Master of Music degrees
Write Secretary of Music Department, East Lansing, Mich., for catalog and information

ELIZABETH ZUG PIANIST
Exclusive Management: ANNIE FRIEDBERG
250 W. 57th St., New York
Steinway Piano

Juilliard School of Music
Ernest Hutcheson, President
INSTITUTE OF MUSICAL ART
George A. Wedge, Dean — 120 Claremont Ave., New York City

BUY FROM YOUR LOCAL DEALER

EMYLON BIEDENHARN
CONTRALTO
NEW YORK—Suite 701, 119 W. 57th St., New York City
EUROPE—Per. Rep.: G. Peters, 25 Brunswick Gardens, London, England

GEORGE PERKINS RAYMOND
TENOR
BOOKINGS MADE NOW FOR 1939-1940—CONCERT—RECITAL—RADIO—ORATORIO
Exclusive Management: ANNIE FRIEDBERG
250 West 57th Street New York

WILLIAM PRIMROSE
VIOLIST
AVAILABLE SEASON 1939-1940
Exclusive Management: ANNIE FRIEDBERG, 250 West 57th St., N Y. C.
Victor Records

"Not since the Flonzaleys has it been this reviewer's privilege to enjoy such a chamber music ensemble as the Barrere-Britt Concertino." — *St. Louis Globe-Democrat.*

BARRERE-BRITT

"CONCERTINO"

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

MUSICAL COURIER

Review of the World's Music
60th Year

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York

GEORGE H. HILBERT
President

Telephones: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506

Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
ALFRED HUMAN.....Managing Editor
RENÉ DEVRIES (Chicago) } ...Associate Editors
IRVING SCHWERKÉ (Paris) }

CHICAGO AND MIDDLE WEST HEADQUARTERS René Devries, in charge; JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. 'Phone, Harrison 6110.

PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKÉ (Chief of Foreign Staff), 6 Square Leon Guillot, Paris (XV), Telephone, Vaugirard, 48-24. Cable address, Musicurier, Paris.

SUBSCRIPTIONS—Domestic $3. Canadian, $4. Foreign, $4.50 Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosks in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions must be accompanied by stamped and addressed return envelope, and submitted at sender's risk.

NEW YORK AUGUST 15, 1939 No. 2993

Marked by a gratifying success and achievement on a high artistic plane, the recent concert sponsored by the French Government and given by the Philharmonic-Symphony Orchestra at Lewisohn Stadium, New York, under Paul Paray, guest conductor, sets an example for other nations to follow.

The short series of events arranged by other nations at the World's Fair this spring came to an abrupt end when the exposition authorities ruled that less elevated types of music would better conduce to financial profits. It is to be hoped that more nations will be led to give us examples of their art, as the effect on American audiences is definitely beneficial in its broadening and educative phases.

—o—

Greater Gains for Music

The country seems ripe for a notable expansion in its music-making facilities, according to a consensus of opinion expressed by speakers at the annual convention of the National Association of Music Merchants, Inc., the National Piano Manufacturers' Association and allied groups in New York from August 1 to 4.

A representative Middle Western piano firm's executive, for example, declared that his company had had a 25 per cent gain in the first seven months of this year over last year's sales transactions. Thirty-two piano lessons were given with the sale of each instrument, and this feature was so much relished by purchasers that at least 85 per cent of them availed themselves of the plan. Some 500 to 700 piano students were thus undergoing instruction from eleven teachers at one time.

The fact that the public has "rediscovered" the piano as a satisfying means of expression in the home was thus vividly illustrated. It is notable that the field which had been regarded as unpromising, owing to the inroads of reproducing instruments and radio, was in reality only lying fallow. In 1935 the piano manufacturers introduced novel new styles of spinet and console instruments; they were accepted eagerly. Trained instructors whose services could be offered in practical, easily assimilated form, apparently filled another need. The piano class movement and the excellent work done in the public schools has also contributed to the gratifying revival in what had seemed for some years a neglected art.

There is a point to be taken to heart by educators in this expedient adopted by the reputedly hard-minded merchants of the music world. It is that the study of music should be brought out of the abstruse realm which too long has housed the practice of musical performance in our conservatories. Music study should be made less theoretical and a matter for the listener, and turned into the vivid sort of everyday employment it was, for example, in Tudor days when social gatherings were seldom complete without an impromptu session of madrigal singing or lute playing.

What quality this new popularized form of musical instruction shall take—whether the rudimentary strummings of the jazz performer or solid cultivation of musical taste—depends very largely on the zest and interest with which workers in the traditional musical field take advantage of the new need that has been created by the increased manufacture and sale of musical instruments.

A musical renaissance is in prospect for America. Shall it be simply one of more and better piano sales, or will the trained musicians see their duty to aid in forming the taste of this newly won musical public? If they would really do their stint, it must be by discarding the musty tradition that music is a difficult and complicated art, and by injecting a new sense of joy and enthusiasm in what, after all, is one of man's most spontaneous forms of expression—singing and playing.

—o—

Variations

(*Continued from page* 17)

I arrive in time for a session at the Bowl, Nicolai's Merry Wives of Windsor, with Rosemarie Brancato as Mistress Ford, a winsome impersonation, sung with spirit and charm. Old friends from the Metropolitan are in the cast, Irra Petina and Marek Windheim, both effective comedians. Douglas Beattie does a well sounding and comically characterized Falstaff. Richard Lert conducts pliantly and makes the thin score give out whatever it has of delicate appeal. I meet the dynamic executive vice-president and secretary of the Bowl ("Symphonies Under the Stars"), Mrs. Leiland Atherton Irish, and the able business manager, Wm. McKelvy Martin. They are pardonably proud of what the Bowl is doing artistically, and of its part in the building up of a larger musical public.

A 6.30 A.M. rising (the middle of the night for yours truly) enables me to hurry to the 8 A.M. Breakfast Club at the Bowl, where I get the morning meal into me, and a radio broadcast speech out of me by 9 A.M. More than 500 music lovers gather in the fresh-air tea room, the meeting being sponsored by the California Federation of Music Clubs, Mrs. Paul Fergusson, president. Mrs. Irish acts as chairman and furnishes the introductions and interesting remarks about Bowl activities. The speakers are William C. Hartshorn, of the department of music of the public schools; Mrs. Amelia Sperry, of Nashville, Tenn.; Mrs. Cecil Frankel, president of the Women's Committee of the Philharmonic Orchestra; Alice Evans, of Will Hays' office; the editor of the Musical Courier.

Harry Kaufman and Larry White were at the Bowl to hear Tiomkin. So were critics Richard Saunders, Edwin Schallert, Isabel Morse Jones, David Bruno Ussher. We pen pariahs exchanged sympathetic thoughts on the culpability of our craft.

The Bowl is a poem among outdoor auditoriums, with its fringing of hills surrounding the vast array of tiered seats and picturesque, acoustically perfect music shell. The Philharmonic Orchestra, if bettered in its string section, could rank worthily with our leading symphonic groups. I heard the body give a splendid performance of Tschaikowsky's Fourth under Coates, who has just finished his season at the Bowl. (I wonder whether it is his influence that made one of the local papers speak of the Bach-Wood "Tocoato and Fugue in A?")

At the home of Admiral and Mrs. Graham, a dinner for Dr. George Liebling and Leonard, enabled the latter to hear some of his uncle's new songs, delivered by the musically and vocally gifted hostess, who used to sing opera in Germany and Austria. Uncle George's Firecrackers has as much sardonic humor as his ballad, Annabel Lee (Poe) has dramatic weight.

◆ ◆ ◆

At Chasens' restaurant and the Trocadero night club, I see Deems Taylor. All the musical East appears to be in South California this summer. Josef Hofmann is building a new home on Balboa Island, near the Heifetz place. That artist spends most of his time sailing an imposing schooner. Mr. and Mrs. Nikolai Sokoloff, Dr. Tertius Noble, Arthur Loesser (visiting his brother Frank, Paramount song writer), John Erskine (delivering a lecture on Education for a Better World), Mathilde Ernestine, Chicago impresaria, Toscha Seidel, Ignace Hilsberg, John Majeski, Artur Rodzinski, Mme. Schoen-Rene (writing her memoirs at Santa Monica), Sigismond Stojowski, Joseph Achron, Dalies Frantz (making his debut soon as a screen actor), Pietro Cimini, Samoiloff are a few of the Eastern colony here.

Then too, Richard Hageman (whom I heard playing excerpts from his new film score); old pal Andres De Segurola and his grande dame spouse (who entertained me at dinner and told me much about Andres' star pupil, Deanna Durbin), the former on the road to rapid recovery from his eye trouble, and giving about 100 vocal lessons weekly; Werner Janssen, composing for United Artists and warmly praising his Baltimore Orchestra; Albertina Rasch (Mrs. Dimitri Tiomkin), genius of the dance, taking time from her Metro-Goldwyn duties and rehearsals for her presentation at the Bowl on August 22, to give a toothsome luncheon for your editor; Rosa Ponselle, visited at her palatial new home, making scrambled eggs and bacon for an impromptu Sunday evening party, and taking a midnight plunge in her swimming pool. Rosa, much slendered and tanned, was prevailed upon to sing some songs, acompanied by Dalies Frantz, Romano Romani, and this writer, and surprised the last-named with her feeling interpretations of Wagner's Träume, Strauss numbers, and French and Russian compositions. Nat Finston (music director of MGM) is one of the busiest men in films, but nevertheless finds time to conduct the ballets for the Rasch evening at the Bowl. He is loud in praise of the new sound effects of his studio.

Popular belief has everything topsy-turvy in Hollywood, but I saw nothing there in the way of craziness or disorder. However, the city has Kipling owning a hotel, Disraeli serving as a chiropractor, Kern heading a concern that makes Vacuum Cooked Foods, and Alda running a Piano Studio.

Jaik Rosenstein, of Paramount Publicity, courteously took me to a rehearsal shooting of Barbara Stanwyck's new picture, with Fred McMurray as her partner. Other screen glamor girls met, Janet Gaynor, Joan Crawford, Ann Shirley. Jeanette MacDonald and husband Gene Raymond gave a garden party for Lily Pons, Andre Kostelanetz and Dalies Frantz. She and Jeanette are the most unaffected moving picture women I encountered in Hollywood. Rudolph Polk, former violin soloist, in Hollywood. Enjoyed pretty Cecelia Callejo's castanet virtuosity (she was a pupil of La Angentina) with Frantz playing music of Bach, Ravel, Chopin, etc. . . . and here's the taxi to take me to the Glendale airport for an overnight journey to New York.

VARIATIONS

By Leonard Liebling

Monte Rio, Cal.,
July 30, 1939.

I'm facing my typewriter and sitting under 300-feet-high living trees, a few antedating the discovery of America. Some disturbing thoughts move me. One of them, that writing articles for publications represents the acme of unimportance. (The tops of the trees nod "yes".) Another, that I never was good at Nature descriptions. Lastly, that this budget must reach the Eastern plane in a couple of hours. It can't be done unless I stop staring at these ligneous giants, and begin to hit the keys of my machine. So here goes for a sheaf of tumbled news notes, catch-as-catch-can, with goodbye to any attempt at soaring fancy or poetical word pictures:

My locale is the ancient Redwood Grove at Monte Rio, 72 miles from San Francisco, where that city's Bohemian Club holds its annual Summer Encampment and the famous High and Low Jinks. The club owns the 2,700 acres of the hilly Grove, and for nearly forty years has been holding its July outdoor revels there, chiefly because rain hardly ever falls hereabouts during the period. (Is that envious sigh from the Lewisohn Stadium?) The Grove holds canyons, a lake, part of the Russian river, three outdoor stages, a Civic Center, post-office, Western Union telegraph office, General Store, barber shop, completely equipped hospital, and over 200 private camps ranging from simple tents and cabins to elaborate log houses that have their own cooks, valets, barbers, bartenders, and other luxurious trimmings. Some of the camps are the property of associated members, like the group of railroad presidents and executives who call their place The Tie-Binders. For orchestral players there is Tunerville. Singers occupy The Aviary. A writer has a place called Ink Pot. Medicine Lodge harbors doctors. Swallow Camp—well, never mind. Anyway, most of the camps have afternoon cocktail parties.

About 1,200 members and guests make up the attendance of the Encampment and meet every night at the *al fresco* tables lighted by flickering acetylene flames. After dinner there is informal entertainment at the Campfire Circle around blazing redwood logs, a different Sire coralling the talent for each occasion. Of the two chief nights, one is devoted to Low Jinks, a comedy with music; the other offers High Jinks, a poetical drama with music, which closes the wonderful fortnight. The scores and librettos for both shows are written by members, and performed by them, with others (nearly all amateurs) constituting the orchestra. There also are an amateur band and chorus. Other formal events are the opening ceremony (Cremation of Care), Lakeside Talks each forenoon, and concerts by the orchestra and the band. It might be added that no women are allowed at the Encampment—so much so, in fact, that every motor car entering the grounds is examined by lynx-like guards searching for possible smuggled femininity.

◆ ◆ ◆

Lying on a thickly spread carpet of redwood boughs, or seated on one of the huge redwood benches, you see about you Herbert Hoover, Mario Chamlee, Irvin Cobb, John Charles Thomas, Edward Arnold, Earle Lewis, Lucien Wulain, Harvey Firestone, Lawrence Tibbett, Gene Buck, William S. Knudsen, Edsel Ford, Heywood Broun, Jascha Heifetz, Rup Hughes, and other such nonentities. The outdoor concerts had the Budapest Quartet, Alec Templeton, Heifetz, Thomas, Chamlee, and all sorts of speakers.

Thomas and Chamlee took brilliant part in the Grove Play (High Jinks) called The Golden Feather, a mythological production unforgettably picturesque and suggestive on the three-level hillside stage, framed by the towering trees, and illuminated magically by many-tinted calcium rays, climaxing in a final rear wall of golden light sheerly overpowering in its aureate magnificence. Uda Waldrop wrote the music for the Play, the libretto was started by the late Waldemar Young and finished by another member of the Bohemians. (The club is full of poets, painters, authors, musicians.) Eugene ("Pete") Hayes conducted the excellent orchestra, Paul Ralston trained and led the reliable chorus. Waldrop's contribution, is finely lyrical and atmospheric, the work of a sensitive and imaginative composer. The orchestration was done by Edward F. Schneider, who created three original scores for Grove Plays in previous years, and thereby earned Honorary Membership in the club.

John Charles Thomas went over to San Rafael, about 70 miles from the Grove, and helped out the town's Musical Chest by giving a recital for 10,000 persons at twenty-five cents per seat. He also assisted (with Carol Hollister at the piano) at the entertainment put on each year in Monte Rio by the Bohemians, for the benefit of little St. Catherine's Church. The building was suffocatingly packed with listeners paying fifty cents each. George McManus, the cartoonist, and prominent film stars gave the rest of the program, Gene Buck acting as master of ceremonies.

◆ ◆ ◆

There are nearly seventy Steinway grand pianos at the Encampment, showing the musical selectiveness of the members.

It was a pleasure to meet again the oldtime famous tenor Gordon Mackenzie, who went to California ages ago to die pleasantly of tuberculosis but now at nearly eighty, is in splendid health and still sings with amazing vibrancy, although retired from a public career.

Heifetz made a hit not only with his playing but also with his good fellowship. Before he began his first group he said to his listeners, "I'm going to do some Bach for you whether you like it or not." Announcing another number he remarked, "This will be the 'Melodie' by Tschaikowsky—affectionately known as Tschaicowsky."

Perhaps the loveliest thing I saw in the Grove on the last day, was a herd of about twenty wild deer racing over the crest of one of the hills, and stopping for a moment to listen to the orchestral practise coming from Tunerville.

The saddest happening for me and for many of the musicians at the Grove who had known J. Albert Riker, was to hear of his sudden passing. The news, conveyed by wire from New York, shocked us all immeasurably. Associated with me at the Musical Courier for over a quarter of a century, he had my faithful regard for his high business ability, and my lasting admiration for his tact, amiability and unfailing consideration. Advertising and publicity expert, he gained clients because of his knowledge, and through his engaging personal qualities won them also as enduring friends. Jimmie, as he was known to his many intimates, will be widely and deeply mourned.

◆ ◆ ◆

I played truant for a day and night from the Bohemians by flying to Los Angeles especially to hear my old pal, Dimitri Tiomkin, play Rachmaninoff's piano concerto, Albert Coates conducting, at one of the Hollywood Bowl concerts. Tiomkin, now a successful composer of orchestral music for films (Lost Horizon, Great Waltz, etc.) had not been doing any concert work for several years, but some of those familiar with his eminent keyboard art, prevailed upon him to make this appearance, and the mammoth Bowl was crowded to hear him. It would have seemed to me that film composing is excellent for the preservation of pianism, had I not known that Tiomkin is one of those rare fortunates who possesses naturally facile technic and innate command of tone. He gave eloquent voice to Rachmaninoff's soulful melodizing, "brillianted" (as a German critical colleague used to say) in the peculiarly difficult passages and infused the whole opus with the swing and fervor required for Rachmaninoff's typical Russianism. The success was resounding, but despite many bows and dinful prompting for an encore, Tiomkin, like Coolidge, did not choose to continue. Saunders, the Musical Courier reviewer in Los Angeles, will tell you more about the concert, and I shall reserve my impressions of the Bowl for the rest of this report when I return shortly to Hollywood.

◆ ◆ ◆

San Francisco, August 2.—Before leaving here for the South, I learn that Benny Goodman drew 1,000,000 persons to his concerts at the Fair; Molinari, the champion golfer, is a local policeman; the San Francisco Orchestra has no financial worries for the season of 1939-40.

The World's Fair! Situated on a specially built artificial island in San Francisco Bay. (Location and surroundings of magical beauty that make the New York Fair site sink into nothingness.) Terraces, Courts, Lagoons, Towers, International Buildings. All arranged in wonderful architectural symmetry. Magnificent night illuminations. View of San Francisco in extensive spread, framed by mountains. The Gayway as gaudy and bawdy and Coney Island-like as the "hot spots" at all World's Fairs. Sally Rand's Nude Ranch an inexcusable piece of pornography. Cavalcade of the Golden West an absorbing pageant, even though one sits through it shiveringly in the Wintry blasts that blow in from the Pacific starting in the late afternoon. Music negligible at the Fair, as in New York. The San Francisco Orchestra is no more in evidence on Treasure Island than the New York Philharmonic at Flushing. Huge loud speakers sound some recorded scores by Wagner and Tschaikowsky. Benny Goodman and his band draw rapt crowds. Mrs. Elizabeth Sprague Coolidge, who visits San Francisco every Summer, supplies the Fair with free chamber-music concerts by the Budapest, Gordon, Coolidge and other quartets. She invites the listeners, and the average Fair strollers do not hear the concerts—even if they so wished.

◆ ◆ ◆

Los Angeles, August 7.—The Southern Pacific daylight train from S. F. to Los Angeles is a streamliner that first climbs some dizzy heights of the Coast Range, then skirts the ocean for the final part of the ten-hour trip. Paso Robles is passed, where Paderewski has his ranch. Near the Santa Barbara station is the shop of Juilliard, the grocer. Debarking at Glendale, suburb of Hollywood, one gets an immediate thrill when the taxi passes the immense studio acres of Paramount and Warner Brothers, with some of their scenic sets visible from the street. *En route* to the hotel I note a beautiful building looking like a World's Fair structure, but it turns out to be a High School. Also I see a young fellow sitting at the sidewalk edge, before a large paper sign on which he has blue-pencilled an announcement: "Personal Guide to the Homes of the Movie Stars." Yes, I am indeed in Hollywood.

And how Hollywood has grown physically since I saw it last in 1915. Then there was only open country between the film capital and Los Angeles. Now the homes and shops are crowded between the two places, and Hollywood is spreading by the minute in every direction, through Beverly Hills, Brentwood, Bel Air, San Fernando Valley. Steep hills are no bar to the movement, their sides and tops covered with white houses and gardens set among the rocky heights and along the palm-lined roads.

(*Continued on page* 16)

Sixth Berkshire Festival Brings Plan for Academy

Koussevitzky Forces Impress in Series at Tanglewood—New School for Interpretation Projected for 1940

(*Continued from page 3*)

A heavy fall of rain, accompanied by lightning and thunder, during the Scheherazade, brought a reminder of the storm which held up a concert here two years ago, before the music shed had been built and the concerts were played in a tent.

As Miss Gertrude Robinson Smith, president of the festival, said in an appeal for funds during intermission:

"That storm was a $100,000 storm; tonight we have had a $60,000 storm."

The amount of $60,000 is needed to equip the sides of the music shed with roll shutters to keep out rain, and for other improvements to the property.

Norman H. Davis, seconding the remarks of Miss Smith, made significant allusion to the high rank of the festival.

Piston Concerto Featured

Fine weather and another capacity audience marked the second program, Saturday evening, August 5, when Dr. Koussevitzky presented the stimulating Concerto for Orchestra by Walter Piston, of the Harvard University music division; a marvelous reading of Sibelius' Fifth Symphony, and an extraordinarily good one of the Seventh Symphony by Beethoven. The first half of the festival was concluded the following afternoon with Peter and the Wolf (Prokofieff) with Richard Hale as Narrator. K. P. E. Bach's D major Concerto for strings in the orchestral transcription by Maximilian Steinberg, and the Tschaikowsky F minor Symphony.

At each of the three concerts, enthusiasm ran high, and Dr. Koussevitzky was the object of repeated ovations. Subscribers to the festival were invited to attend the Saturday morning rehearsal, at which Olin Downes, music critic of the New York Times, lectured.

New Academy Planned

Announcement of the academy at "Tanglewood" next year was made to the audience in the form of a leaflet inserted in the program books distributed at the opening concert.

"What is projected is neither a 'conservatory' nor a 'summer school' in any accepted sense," follows the announcement. "A large student body will have the opportunity for a life in music, not only by discussion and example, but through participation, and in association with a great orchestra and its conductor. . . . It follows, naturally, that the principal entrance requirement is an intelligent interest in the subject involved, and that no diploma or other credit for attendance will be given."

A term of six weeks is to begin early in July, 1940, and will culminate with the festival concerts. The academy will consist of two parts: the first, for advanced instruction to a limited number of students qualified by ability and training, will include a special class in orchestral conducting under Dr. Koussevitzky. The second, which will be a general session for greater numbers, will feature development of a chorus and the preparation of Bach's B minor Mass.

Instruction in theoretical studies, piano, voice and orchestral instruments will be available, and there are to be classes in folk dancing. The faculty will include 30 Boston Symphony members. G. Wallace Woodworth, conductor of the Harvard Glee Club and the Radcliffe Choral Society, will direct the choral singing. Various lectures are also planned.

South Mountain Concerts

Meanwhile, other musical activities continue in the Berkshire Hills, notably the series of chamber concerts by the South Mountain String Quartet at the Temple of Music, South Mountain, Pittsfield.

This admirable ensemble—whose finish of ensemble and whose tone are exceptional even in this day of numerous capable string quartets—played on the afternoon of August 4 the César Franck Quartet in D major and Brahms' familiar F minor Quintet. The pianist for the latter was Harold Bauer. In each case, the performances brought me thorough enjoyment. The members of the South Mountain Quartet are Kathleen Parlow, Edwin Ideler, Conrad Held and Willem Willeke, all of whom are eminent in the field of chamber music.

Cartoon by Edgar Allen, Jr.

"Strange! He always seemed such a quiet sort of person."

Chautauqua Giving Works of American Publication Society

CHAUTAUQUA, N. Y.—The Chautauqua Chamber Music Society is observing the twentieth anniversary of the Society for the Publication of American music by including on each of its programs a string quartet published by the organization. The works selected are: Serenade for string quartet, op. 31 by Daniel Gregory Mason; Quartet by Douglas Moore, and Serenade by Leo Sowerby.

CALENDAR OF AMERICAN EVENTS

April 30-October 31—New York World's Fair, New York
June 14-August 16: Stadium Concerts by Philharmonic Orchestra, New York City.

MUSIC FESTIVALS IN EUROPE

Bayreuth: Wagnerian Festival, July 25 to August 24
Salzburg: Music Festival, July 30 to September 6
Munich: Opera Festival, July 29 to September 10
Dresden: Opera, Symphony Festival, May 27-September 2
Berne: Mystery Plays Festival, July 8-August 20
Heidelberg: Festival Plays, July 12-August 20
Interlaken: Open-air performances of drama William Tell, July 30-September 19
Lucerne: International Music Weeks, August 3-29
Venice: Seventh International Contemporary Music Festival, September 5-13

Rochester Enjoys Eastman Recitals

Faculty Members Heard—Two Operas are Sung Outdoors By Resident Company

ROCHESTER, N. Y.—A series of Eastman School recitals, outdoor operas, and band concerts in the parks have provided Rochester with musical interest during the summer season.

Harold Gleason of the Eastman faculty opened the Kilbourn Hall concerts with an organ recital. His program began with Mendelssohn's Sixth Sonata, played with the restraint and dignity which the piece demanded. A group of seven chorale preludes from Bach's Little Book for the Organ were executed with resonant charm and simplicity. César Franck's Chorale in B minor proved an interesting interlude after this group. The program concluded with a canon and a Sketch in F minor by Schumann and three short numbers by Leo Sowerby, Howard Hanson, and Henri Mulet.

Max Landow of the Eastman faculty gave a piano recital that was a fine combination of interpretative skill and technical prowess. Mr. Landow played Beethoven's Appassionata Sonata with vivid dynamics and color. His program also included two pieces by Liszt, Second Ballade and Pensée des Morts, done brilliantly; two Brahms intermezzi and a Romanze, and Schumann's Symphonic Etudes, played with romantic warmth and a rich, scintillating tone. The enthusiastic audience received several encores.

Other Programs

Ruth Ray presented a violin recital, which commenced with three Bach numbers, an andante played particularly well. Tartini's sonata in G minor, Glazounoff's concerto in A minor, and works by Sowerby, Castelnuovo-Tedesco, and Dinicu-Heifetz completed the program. Miss Ray's tone was silvery clear in Sea Murmurs, and her interpretation of all three of the latter pieces was descriptive and colorful.

Gerald Ingraham, baritone, the only singer to receive the Eastman School Artist's Diploma, gave a concert on July 17. Mr. Ingraham sang with warmth of tone and an intelligent use of his voice. His program consisted of songs by Debussy, Chausson, Widor, Fourdrain, Watts, Mednikoff, Kahn, Hruby, and three arrangements by Hughes and Ingraham.

Operas Sung Outdoors

Carmen and Rigoletto were presented outdoors by the Rochester Grand Opera Company, Nino Carboni, artistic director. Fidelia Campina, the Carmen, had a fine voice and played the role with understanding. Mr. Carboni gave an excellent performance of Escamillo, and Jesus DeGaveria was a convincing Don Jose. The performance of the opera as a whole lacked in polish and finesse. The Eastman Chorus assisted and the Rochester Civic Orchestra played with Emanuel Balaban conducting.

Rigoletto on July 11 was for more successful than Carmen. The entire cast of principals sang with spirit and the performance as a whole was superior. Marthe Carroll was an appealing Gilda, and Claudio Frigerio was an eloquent Rigoletto both in acting and in singing. Nino Carboni was again excellent as Sparafucile. Gabriel Simeoni was the conductor of this performance. L. L.

Yale Glee Club Sings At Zoo in Budapest

Outdoor Pavilion Is Scene of Successful Beethoven Cycle

BUDAPEST.—The Yale Glee Club, holding forth in the music pavilion at the Zoo, captivated the vast audience with their charming manner and excellent ensemble. Under Marshall Bartholomew's persuasive direction, the sixty-odd young men dispensed a varied program, repeating many of their numbers, as well as adding encores to the list.

The Zoo pavilion Beethoven cycle, played by the Budapest Concert Orchestra under Victor Zaszy, Vilmos Komor, and Jänos Ferencsik, was a splendid success. Lili Herz and György Farago, gifted young pianists, were the soloists.

A performance of Tosca in the same hall united the art of Lenke Zsögön in the title role, and György Losonczy as Scarpia. Hans Küppers, guest artist from the Aachen Opera, sang the part of Mario, and Vilmos Komor conducted.

ALEXANDER JEMNITZ.

Szell Concerts in Australia Draw Capacity

By Radiogram to the Musical Courier

SYDNEY, Australia. — Extra concerts have been arranged for Georg Szell, who has been conducting a series of orchestral programs in the capital cities of Australia. Artur Schnabel, pianist, has been heard as assisting soloist. The added concerts have been made necessary by the overflowing audiences, many persons having been unable to secure admission. Mr. Szell has been receiving ovations wherever he has appeared. He has recently been re-engaged as conductor of the Scottish Orchestra in Glasgow and Edinburgh. E. P.

Gatz to Conduct Opera and Concerts in Scranton

Dr. Felix M. Gatz will conduct a season of operas and concerts next season in Scranton, Pa., under the auspices of the Scranton Friends of Music.

Stadium Season Schedule Changed; Beethoven Cycle Attracts Crowds

(Continued from page 3)

cluding standing room at the top, and caused many hundreds of additional chairs to be put in every available inch of the field.

The eminent violinist gave a superb reading of the Beethoven concerto, his command of tone and exquisite finesse of technic combining to produce an interpretation of the first order. He was abetted by a finely proportioned and masterly performance by the orchestra under Mr. Reiner. So impressed was the huge throng that it clamored for an encore, and after many recalls the soloist gave Beethoven's Romance in F, as beautifully modelled and engrossing a reading as the larger work. The first half of the concert included effective playing of the Coriolanus Overture and the Fourth Symphony.

O'Connell Makes Bow

Another in the series of guest conductors, Charles O'Connell, of Philadelphia, who has conducted the orchestra of that city and many ensembles abroad, made his Stadium bow on July 21. Mr. O'Connell not only scheduled a difficult list, but also bowed as an arranger. Only the names of Bach and Wagner appeared, with Mr. O'Connell presenting his arrangements of the Herzliebster Jesus chorale, the Kemm, süsser Ted air and, with Bruno Reibold, the D minor toccata and fugue. Other Bach items were the prelude in E major and the C minor concerto for two claviers and orchestra. In the latter, Daniel Ericourt and Mieczyslaw Müunz gave polished and scintillant contributions with Mr. O'Connell and the Philharmonic providing an admirable ensemble.

The Wagner excerpts included the Entrance of the Gods, from Das Rheingold, the dance of the apprentices from Die Meistersinger, the Ride of the Valyries from Die Walküre and the prelude and Liebested from Tristan. Mr. O'Connell showed podium potentialities that further acquaintance with the orchestra undoubtedly will bring to fruition.

Lucy Monroe Is Soloist

For his second appearance at the Stadium Charles O'Connell conducted a program of popular appeal, containing works by American composers, a group of Spanish numbers and the Weber Invitation to the Dance. He was cordially received. Lucy Munroe, soprano, was soloist in a diversified group ranging from an aria by Handel to Harl McDonald's Daybreak and the waltz song from Gounod's Romeo and Juilet. Miss Munroe is the possessor of a luscious voice, charming presence, and sensitive musicality. She responded to demands for an encore with a captivating offering of Coming Through the Rye, followed by a sparkling Il Bacio by Arditi.

The program of July 23 opened with the overture to The Barber of Seville by Paisiello, first time at the Stadium. Then followed a good performance of the Beethoven No. 7, which brought an enthusiastic response from the audience. Three Poems on Hebraic and Aramaic Themes by Harl McDonald proved interesting at first hearing. The rest of the program included Debussy's The Minstrels, Canope, Clair de Lune, and Finlandia by Sibelius. This was Mr. O'Connell's final appearance of the season.

WILLEM NOSKE,
violinist, of the Netherlands, makes his first American tour in the forthcoming season. His New York debut is scheduled for October 21 in Town Hall.

Paray in American Debut

Under the auspices of the French High Commission and the New York World's Fair, the Stadium and not Flushing Meadows, was the scene for the American debut of Paul Paray, distinguished Gallic conductor, on July 24. Henry Merckel, violinist, also made his initial appearance in this country, both artists having been brought here for the occasion.

In a program scanning a century of French music, M. Paray disclosed himself as a conductor of extraordinary talent and ability and a sensitive musician. M. Paray made the occasion one of the highlights of the summer season, the Philharmonic finally sounding as it does during the winter period.

His opening work, the overture to Le Roi d'Ys, with Josef Emonts, a lusciously-toned cello soloist, was brilliantly read but it remained for Dukas' Sorcerer's Apprentice to bring out the musicianly gifts of the guest leader. Magnificent attention to detail, notable rhythmic control and brilliant nuances were all drawn from this score and orchestra and audience joined in tumultuous applause. Debussy's Clouds and Festivals were poetically yet dramatically offered and M. Paray went on to Ravel's Valse and three excerpts from Berlioz' Damnation of Faust. Chabrier's Bouree Fantasque was the other item.

M. Merckel proved a sincere artist of robust tone, technical brilliance and competent style in Saint-Saëns' third concerto in B minor.

Weissmann Concludes Series

Concluding his guest leadership, Dr. Frieder Weissmann on July 26 presented an orthodox list. He gave musicianly and well-ordered readings of the prelude to the first act of Wagner's Lohengrin; Mozart's G minor symphony (K. 550), Schubert's Unfinished Symphony, Strauss' Don Juan and Liszt's Les Preludes. Dr. Weissmann gave notable delineations of the Mozart and Strauss. A large audience gave enthusiastic approval.

Photo by Cosmo-Sileo Co.

FRENCH AND AMERICAN OFFICIALS EXTEND GREETING
to Paul Paray, Gallic conductor, third from left, when he presided over the Philharmonic-Symphony Society in the Lewisohn Stadium, New York, on July 24. Included in the group were, left to right: Mayor F. H. La Guardia of New York; M. Garreau-Dombasle, Deputy High Commissioner for France to the World's Fair; M. Paray; Gouverneur-General Oliva, Commissioner General for France at the Fair; M. de Ferry de Fontnouvelle, Consul General of France, and Sam A. Lewisohn, honorary chairman with the Mayor of the Stadium Concerts. M. Paray sailed for France on July 29 on the SS. Champlain.

Fokine Ballet Reappears

The second appearances of the season by the Fokine Ballet took place on July 29 and 30, postponed two days because of showers. The program, in which all the choreography was by Michel Fokine, again included Scheherazade, so well received earlier in the summer. Other briefer numbers were Tennis, to music by Delibes, in which Patricia Bowman delighted with her clever simulation of a racket-wielder; Le Spectre de la Rose, to Weber's Invitation to the Dance, in which Paul Haakon took over the erstwhile Nijinsky role with litheness and exuberant spirit, and the Polovetzian Dances from Prince Igor. Alexander Smallens conducted efficient orchestral accompaniments and the overture to the Berodin opera.

Reiner Bows in Wagner List

Fritz Reiner, absent too long from the Stadium podium, returned in an all-Wagner list on July 31 with Florence Easton, Lucielle Browning and Jan Peerce as artistic collaborators. An audience estimated at 8,500 greeted the Pittsburgh Symphony leader and approved loudly of his work.

Mr. Reiner is a deep student of scores: he has demonstrated before his command of players. The prelude to Die Meistersinger found the interplay of motifs admirably set forth, as Wagner marked them. From Tristan came the prelude, linking directly (after Wagner's concert ending) with the O Sink' Hernieder part of the second act duet and concluding with the last bars of the Liebestod music. Mme. Easton was thoroughly musicianly and vocally adequate in her contributions, Miss Browning lusciously intoned Brangäne's Warning, and Mr. Peerce ably offered Tristan's lines.

The second part had the Ride of the Valkyries, somewhat unevenly performed; Mr. Peerce's formal delivery of the Spring Song; the orchestra's playing of the colorful Forest Murmurs and the descriptive Rhine Journey. With Mme. Easton emotionally and dramatically presenting Brünnhilde's farewell to the world, the program concluded with a satisfying reading.

Beethoven Cycle Begins

The Beethoven cycle under Mr. Reiner opened on August 1, when a program comprising the Prometheus Overture and the second and third symphonies drew an attendance of sizable sort. Applause at the close of the concert reached ovational proportions.

The conductor gave a particularly impressive reading of the Eroica Symphony, in which he rearranged the movements so that the Funeral March section came after the scherzo—presumably for reasons of climax. The expedient was justified (so far as that can be when a composer's intentions are otherwise) by the deeply poignant manner in which the threnody was made to lead into the final movement. As a whole, this concert gave evidence of the conductor's expertness and serious approach to great music.

Rachlin Is Piano Soloist

On the following evening, again all-Beethoven, Ezra Rachlin, young pianist and graduate of the Curtis Institute, was the soloist in the Concerto in G major (No. 4) and the generous program included the Fidelio Overture and the first and seventh symphonies. Mr. Rachlin, a pupil of David Saperton, gave a poised and technically able performance, excelling in the delicacy and precision of his style, if at moments the reading lacked slightly in warmth. He had acclamations even from the men of the orchestra and many recalls at the close.

(Continued on page 23)

*Accredited Musical Courier Correspondents**

ALABAMA
Birmingham: Alice Graham, 2101 11th Court, South.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Francisco: Alfred Frankenstein, San Francisco Chronicle.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
Hartford: Mary Lynch, 137 Ridgefield St.

DISTRICT OF COLUMBIA
Washington: Gertrude Effenbach, 1510 19th St., N. W.

GEORGIA
Atlanta: C. Michael Ehrhardt, Jr., 21 Palisades Rd.

ILLINOIS
Chicago, Middle West Headquarters: René Devries in Charge, 820-830 Orchestra Bldg., 220 S. Michigan Ave. Telephone: Harrison 6110.

INDIANA
Indianapolis: Herschell C. Gregory, 404 N. West St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottilie M. Lambert, 1133 Pine St.

MAINE
Portland: Sylvia Rowell, 58 Thomas St.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Cyrus W. Durgin, c/o The Boston Globe, P. O. Box 189.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Mary Endicott Manning, 5330 John R. St.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: James T. Watts, Duluth Herald & News-Tribune.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Kansas City: Mrs. Paul C. Barbee, 3924 McGee St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Henrietta M. Rees, 720 South 22nd St.

NEW JERSEY
Trenton: W. T. Rockhill, 325 Calhoun St.

NEW YORK
Buffalo: Louise H. Marvin, 394 Elmwood Ave.
Rochester: Lorraine Lerner, 14½ Rowley St.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 240 Hosea Ave., Clifton, Cincinnati.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Clyde C. Long, The Columbus Dispatch.
College Editor: Sandford N. Chertoff, Severance Hall, 1101 Euclid Ave., Cleveland.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.
Reading: H. Donald Spatz, 244 Jameson Pl.

RHODE ISLAND
Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS
El Paso: Mrs. Hallett Johnson, Hotel Cortez
Houston: Hubert Roussel, 2815 Plumb St.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

UTAH
Salt Lake City: Gail Martin, c/o The Deseret News.

VIRGINIA
Richmond: John George Harris, 3616 Noble Ave.

WASHINGTON
Seattle: John Hopper, 5206 Eleventh Ave., N. E.

WISCONSIN
Milwaukee: Justin McCarthy, 3248 W. McKinley Blvd.

**See first editorial page for list of other representatives.*

FOREIGN

Irving Schwerké, Chief of Foreign Staff
6 Square Leon Guillot, Paris (XV). Telephone Vaugirard 48-24
Cable Address: MUSICURIER, Paris

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson St., Double Bay.

BELGIUM
Brussels: Francis de Bourguignon, 143, rue Bara.

CANADA
Montreal: J. Henri Goyer, Room 403, 107 Craig St., W.
Saskatoon: Lyell Gustin, 512 10th St.
Toronto: Bernard Preston, Massey Hall.
Vancouver: Frederick D. Fraser, 4196 West 14th Ave.

CUBA
Havana: Huberto de Blanck, Avenida Simon Bolivar 213.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Soborska 8, Prague-Dejvice.

EGYPT
Cairo: Gerhard Willner, Maadi-Near-Cairo.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.
Nice: Leland L. Smith, 57, Promenade des Anglais.

GERMANY
Berlin: Antonio Lora, c/o American Express Co., 3 Unter den Linden.
Cologne: Adolph Spies, 569 Neusserstr.
Dresden: Blanche Barney Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Munich: Irma von Huppmann, Kaulbachstr. 68.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: Hugh Liversidge, 18 York Buildings, Adelphi-London, WC2.
Manchester and Liverpool: Norman Moorcroft, 218 Deane Rd., Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighis.

HOLLAND
The Hague: Herbert Antcliffe, Nassau Odijckstraat 25; telephone 775679.

HUNGARY
Budapest: Alexander Jemnitz, VI, Bulyovsky Ucca 21.

IRISH FREE STATE
Dublin: Harold R. White, 112 Grafton St.

ITALY
Florence: Dorothy Nevile Lees, 24, Via Foscolo.
Milan: Mary Tibaldi Chiesa, 4, Via Lazone.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carlton Millan, Avenida Veracruz Num. 69.

MONACO
Monte Carlo: Leland L. Smith (See Nice).

NEW ZEALAND
Dunedin: L. D. Austin, c/o Evening Star.

PALESTINE
Tel-Aviv: Dr. Peter Gradenwitz, 35 Blvd. Nordau.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.1.

SOUTH AFRICA
Cape Town: Reder Weil, 15 Belle Ombre Rd., Tomboers Kloof.

SWEDEN
Stockholm: Fritiof Kjellberg, Sturegatan 8.

SWITZERLAND
Zurich: Josef Kisch, Splügenstrasse 4.

Natalie Bodanya Sings Gretel in Hollywood Bowl Opera

Natalie Bodanya, soprano of the Metropolitan Opera, sang the role of Gretel in the July 25 performance of Hänsel and Gretel at the Hollywood Bowl. Rosemarie Brancato, originally scheduled for the part, was singing in St. Louis and unable to reach Hollywood in time to participate.

Balogh Plays American Etude at Columbia

Following his custom of playing at least one piece by an American composer on each of his programs, Ernö Balogh, Hungarian pianist-composer, gave Beryl Rubinstein's Whirligig at his recital on August 1 at Columbia University. Mr. Balogh played this concert etude in thirty-two out of the forty-five cities on his recent American tour.

I SEE THAT

Margaret Ellen MacConachie, who conducts her own studio in Brownsville, Tex., attended faculty conferences this summer at the Boguslawski College of Music, Chicago, with the view of formulating plans for the new season. Miss MacConachie has carried out research work in voice placement, tone development and diction. She formerly taught in Paris.

* * *

Muriel Dickson, Metropolitan Opera soprano, is soloist tomorrow night (August 16) with the Cleveland Orchestra, singing arias from The Marriage of Figaro and Romeo and Juliet as well as a group of Scottish songs.

* * *

Simon Barer, Russian pianist, now touring South America, is soloist in October at the Worcester (Mass.) Festival. He appears in January with the New York Philharmonic and also plays during the season with the Boston, St. Louis and Havana orchestras. His recital tour lists thirty-five cities.

* * *

James Melton, leading tenor this summer with the Cincinnati Opera, was soloist on August 9 with the Wisconsin Symphony at Milwaukee. On August 31 he will be heard with the Toronto Promenade Symphony.

* * *

Mafalda Favero, soprano, before returning to the Metropolitan Opera for her second season, appears with the San Francisco Opera. She makes her first American concert tour under the direction of the Metropolitan Musical Bureau. Mme. Favero sang during the Covent Garden spring season and then had a vacation at Lake Maggiore.

* * *

Paul Althouse, Metropolitan Opera tenor, was one of the soloists in Beethoven's Ninth Symphony at the Lewisohn Stadium last night (August 14).

* * *

John Carter has been re-engaged for another Caravan Tour by the Wisconsin Bankers' Association. The Metropolitan Opera tenor will be heard in Marshfield on September 7; Beloit, 8 and Eau Claire, 9. Last September he made a similar tour under these auspices.

* * *

Edith Weiss-Mann gave a harpsichord recital recently in the New York Public Library. Miss Weiss-Mann included in her program works by the old German masters, and the Italian Concerto by Bach.

* * *

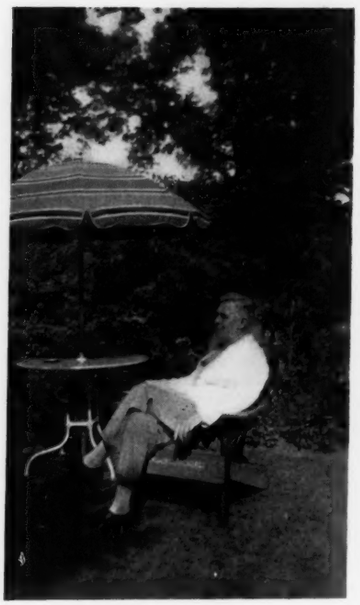
Anne E. Schoen-Rene is vacationing in Santa Monica, Calif. Mme. Schoen-Rene returns on October 1 to her faculty post at the Juilliard Graduate School.

* * *

George H. Pickering, teacher of singing and Director of the Emma Willard Conservatory, Troy, N. Y., is conducting a six weeks' summer class in New York.

Norina Semino, British Cellist, Plans Tour of Switzerland

LONDON.—Norina Semino, British cellist, during a busy season, played Brahms and Beethoven sonatas at Oslo and Stockholm, and appeared as soloist with the Lausanne Symphony in Dvorak's concerto. Miss Semino also played the same work at Zurich. In England, in addition to frequent broadcasts with the BBC, the cellist played the Schumann concerto with the Municipal Orchestra at Bournemouth. In the autumn, Miss Semino returns to Switzerland for extensive engagements. H. L.



LEON CARSON,
New York vocal teacher, relaxes after a strenuous teaching and lecturing season, at Applecroft, his New Jersey studio.

Kato Havas, Hungarian Violinist, Makes American Debut in Fall

Kato Havas, violinist, honor graduate of the Royal Hungarian National Academy of Music, makes her American debut in Carnegie Hall, New York, on October 10. Miss Havas began the study of the violin when five years old. Emil Telmanyi, Copenhagen *maestro*, heard her and sent her, when she was only nine, to study with Imre Waldbauer in Budapest with whom she remained for nine years. He arranged her debut on April 25, of this year. The young Hungarian played privately for the conductor and composer, Albert Coates, upon her recent voyage to the United States.

McChesney Soloist in Paris at American Cathedral

Ernest McChesney, American tenor, now in Europe fulfilling engagements and coaching repertoire, was soloist on July 2 in the American Cathedral in Paris. He returns in September for concert and radio appearances and in November makes his debut with the Chicago City Opera as Romeo in Romeo and Juliet.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Abileah, Arie
Alion, Helen
Askenasy, Lola
Benner, Tord
Benni, Della
Ceh, Frances
Clausi, Enrico
Concialdi, E.
Cooper, Nell
Corado, Alexander
Dalmores, Charles
Dalmy, Greta
Darling, John Garret
De Gregorio, Franco
De Feo, George
De Loor, Gustave
Didur Olga
Didur, Adamo
Du Bois, Eugene
Elliott, Beatrice
Fabrizi, Maestro Gernia
Feibish, Borris
Frankel, Joseph
Franken, Miriam
Gerpoul, Arco
Hansen, Harold
Harris, Richmond
Harrison, Mary
Joel, Gerald
Johnson, Kay
Krull, Richard
Lehmann, George
LeBray, Yvette
Lenci, Estella
Ligotti, Erminia
Lindau, Harold
Lorenz, Max
Mason, Marcella
Merkel, Sonya
Myriald, Marguerite
Osberg, Frederick C.
Papania, Edward
Pavlowsky, Jascha
Pellitier, Pierre
Radamsky, Sergei
Savina, Anna
Smith, Walter D.
Santelli, Lita
Schneider, Annetta
Shotwell, Marie
Singer, Charles
Sommovigo, Oddone
Staffardi, Gualtiero
Still, Dorothy
Taizline, Eugene
Taylor, William B.
Ter-Oganov
Trabilsee, Tofi
Truxell, Earl
Viviani, Gaetano
Van Rhyn, Rene
Von Weber, Roland
Xirelli, Tito

Heard in the Studios

La Forge-Berúmen

Harriet Versaci, coloratura soprano, William Schoonmaker, pianist; Frank Versaci, flutist; and Frank La Forge, composer-pianist, gave the sixth in the weekly series of concerts at the La Forge-Berúmen Summer School. Miss Versaci contributed arias from Mozart's Il Seraglio, Gretry's Zemir et Azor, and Thomas' Hamlet, displaying fluency and facility of production, a remarkable tessitura and impeccable intonation. She also offered three transcriptions by Mr. La Forge, sung for the first time. These included Chopin's etude, Op. 25, No. 2, Alabieff-Liszt's The Nightingale and Poldini's Poupee Valsante. Mr. Versaci assisted with flute *obbligati*. Mr. La Forge gave musicianly accompaniments. Mr. Schoonmaker, pupil of Ernesto Berúmen, played with assurance and musical understanding and technical skill.

Laura La Forge, soprano, was heard at the seventh concert, attended by a capacity audience. A voice of exquisite color was combined with rare personal charm and musical artistry in two arias and songs in German and Italian. Beryl Blanch gave splendid cooperation as accompanist. Charlotte Harris, young piano pupil of Mr. Berúmen played a group of MacDowell etudes with technical skill and musicianly intelligence. Both artists had to add encores.

At the eighth concert, Dr. La Forge appeared in the triple capacity of composer, pianist and accompanist. Harrington Van Hoesen, baritone, opened the program with an artistic offering of Handel's On Love's Wings from Rodelinda and then sang with clarity and impeccable diction songs of Wolf and Grieg. The first movement from Grieg's A minor concerto was given with convincing technic and his accustomed artistry by Dr. La Forge with the orchestral accompaniment supplied ably by Beryl Blanch at a reed organ and Pythagoras Cutchis, violinist. He was enthusiastically received and had to add several encores. Mr. Van Hoesen completed the program with the Infelice aria from Ernani and songs of Fisher and Mallotte and Dr. La Forge's Coyote and David and Goliath. His resonant voice of good color and range and his interpretative skill made his contributions most interesting. Extra numbers were demanded by the overflowing audience. G. F. B.

Edgar Schofield

Frederick Newnham, baritone, has been signed for the forthcoming season by the Carl Rosa Opera Company of England. He will be heard in leading roles in Aida, Pagliacci, Cavalleria Rusticana, Fledermaus and other works.

Ernice Lawrence, tenor, and Ray Ovington, baritone, are members of Fred Waring's Glee Club at the Aquacade at the New York World's Fair.

All are artist-pupils of Edgar Schofield.

Alexander Raab

In addition to his studio in Berkeley, Cal., Alexander Raab, piano pedagogue is conducting a studio at San Francisco. His schedule also includes classes in

ALEXANDER RAAB

Los Angeles, resumed this year after several of his former pupils had decided to take advantage of his "vacation" in California. Mr. Raab recently concluded an active season of teaching at the Chicago Musical College.

Syracuse Orchestra And Soloists Heard

University's Summer Session Brings Choral Broadcasts

SYRACUSE, N. Y.—Six concerts by the Syracuse Symphony Orchestra, under André Polah, conductor, together with a number of student recitals make up the musical fare of the summer session at Syracuse University. Among the soloists who have already appeared with the orchestra are Bruce Foote, baritone, teacher of singing at the University of Illinois; Ethel Freeman, violinist, and Erna Mae Gilcher, soprano. The orchestra as the result of arduous daily rehearsals plays its programs with finish and clarity, and has attracted large audiences. The soloists, all experienced in appearing with an orchestra, have been successful.

Another feature of the summer session has been the broadcasts each week by the large chorus under Jacob Kwalwasser.

At the scholarship contest on July 15, six music scholarships were awarded to the following: Grace Berry, organist, Clark's Green, Pa.; Charles Clark, pianist, Wells, Me.; Phyllis Lavine, violinist, Syracuse N. Y.; Jean Brickman, harpist, Syracuse N. Y.; Gertrude Rubin, flutist, Williamson, N. Y., and Janet Lehr, contralto, Easton, Pa.

Mrs. H. W. Chapin of Syracuse, also gave a scholarship to one of the contestants, Raymond Gilpin, violinist, Newfoundland, Pa. Thirty-eight contestants were heard in the preliminaries and seventeen in the finals. H. L. B.

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

MARSHALL BRYANT
TEACHER OF SINGING
120 West 70th Street New York
Telephone: ENdicott 2-2951

ALFRED BOYCE
TEACHER OF SINGING—COACH
33 Riverside Drive (at 75th St.)
New York City TRafalgar 4-4895

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroff
61 E. 86th St., New York Tel. SAcramento 2-5828

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio: 171 W. 71st St., N. Y. TRafalgar 7-0553
20th Year Soloist Marble Collegiate Church

GEORGE H. PICKERING
TEACHER OF SINGING
Director: Emma Willard Conservatory, Troy, N. Y.
Studio—69 East 91st Street, New York
Telephone: ATwater 9-7865

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

PHILIP MITTELL
Teacher of many distinguished symphony, quartet and concert violinists. Coach to artists of radio, theatre, screen and concert hall.
Studio: 200 W. 54th St., N. Y. CIrcle 5-4622

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
4 East 64th St., New York City
Telephone REgent 7-0136

BERNARD U. TAYLOR
TEACHER OF VOICE
Faculty Institute of Musical Art of the Juilliard School of Music
464 Riverside Drive, N. Y. MOnument 2-6797

LEO BRAUN
VOICE-REPERTOIRE
TEACHER OF
many famous Opera and Radio Stars
OPERATIC ENSEMBLE CLASSES
Metropolitan Opera House Bldg. (Studio 64), N. Y.

CECIL ARDEN
MEZZO-SOPRANO
formerly of Metropolitan Opera Association
TEACHER of SINGING and DICTION
54 West 68th St., N. Y. C. TRafalgar 7-6894

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
Member of
American Academy of Teachers of Singing
and New York Singing Teachers' Association
157 W. 79th St., N. Y. C. Tel.: SU. 7-1152

EDGAR SCHOFIELD
TEACHER OF SINGING
Member of the
AMERICAN ACADEMY OF TEACHERS OF SINGING
NEW YORK SINGING TEACHERS' ASSOCIATION
50 W. 67th St., N. Y. C. Phone ENdicott 2-9527

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 84 Riverside Dr.
Personal Address: 321 West 74th Street
Tel.: SUsquehanna 7-5702

ALICE GARRIGUE MOTT
ART OF SINGING
355 Riverside Drive (at 108th St.) New York
Telephone: ACademy 2-6274

MILLO PICCO
TEACHER OF SINGING
Baritone Metropolitan Opera Company
Royal Academy, St. Cecile, Rome
Hotel Dauphin, B'way at 67th St., N. Y. TR. 7-2200

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

ERNESTO BERÚMEN
CONCERT PIANIST and TEACHER
14 West 68th Street, New York
TRafalgar 7-8993

JOSEPHINE SWENEY
ACCOMPANIST-COACH
Organist and Choir Director
Washington Heights Methodist Church
50 West 67th St., N. Y. C. SUsquehanna 7-4950

SUSAN BOICE
TEACHER OF SONG AND SPEECH
Interviews by appointment only.
Studio: 817 Steinway Bldg., N. Y. CI. 7-2916

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral).

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
CONCERT SOPRANO—VOICE TEACHER
Private and Group Lessons. Also for Children
Tone Building a Specialty.
Studio: 257 West 86th St., New York City
Phone: SUsquehanna 7-6625

BRUNO HUHN
Voice Lessons, Coaching for Song & Speech, Choral Conducting. Recitals of his own compositions.
205 West 57th St. N. Y. C. Tel. CIrcle 7-5420

CARL M. ROEDER
TEACHER OF PIANO
Member of Faculty Juilliard School of Music.
Summer Course Barrington School.
Great Barrington Mass.
Studios: 607-608 Carnegie Hall, New York

FLEEDA ALBERTI-SPETH
TEACHER OF SINGING
148 West 72nd Street, New York
Telephone ENdicott 2-5449

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 25 Park Avenue, New York
Phone: LExington 2-5274

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
220 West 107th St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

JACQUES STUECKGOLD
SINGING TEACHER IN EUROPE OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Jaro Prohaska, Domgraf Fassbender, Marcell Wittrisch, singing leading roles in the Bayreuth and Salzburg Festivals, 1937.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

JOHN WARREN ERB
CONDUCTOR—COACH
Department of Music Education New York University—Lafayette College
Private address: 43 Fifth Ave., New York City

BRUNO EISNER *Pianist* **OLGA** *Soprano*
180 W. 95th St., N. Y. C. Tel. AC. 2-6951

Arthur FIEDLER
CONDUCTOR
BOSTON SYMPHONY POPS CONCERTS
Address Symphony Hall, Boston, Mass.

DONATO PARADISO
Teacher of Singing
Vocal Studios
807 Carnegie Hall, N. Y. CIrcle 7-3578

MARION LONDON MILHOLIN
TEACHER OF SINGING
17 Crane Ave., White Plains, N. Y.
Studio 54, Metropolitan Opera House Bldg., New York

ANDRE MATHIEU
NINE YEAR OLD PIANIST-COMPOSER
Available for Recital and Orchestra Appearances
"A real child prodigy"—*Echo de Paris*
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

BERNARD PARRONCHI
CELLIST
Suite 702, 119 West 57th St., New York City

VITTORIO TREVISAN
All BRANCHES OF SINGING AND ACTING FOR OPERA
520 Fine Arts Building, Chicago, Ill.

FRITZI SIEBACH
ACCOMPANIST
800 Kimball Bldg., Chicago Harrison 0500

LOUIS ROUSSEAU
LYRIC TENOR
Opera, Concert and Recital
605 Auditorium Building, Chicago, Ill.

THELMA VOTIPKA
SOPRANO—METROPOLITAN OPERA ASSN.
Suite 701, 119 West 57th Street, New York

DIMITRI ONOFREI
Leading Tenor, Metropolitan Opera Spring Season; Chicago and San Carlo Opera Companies
c/o San Carlo Opera Co., 1697 Broadway, N.Y.C.

MONNA VAN
SOPRANO
CHICAGO CITY OPERA
825 Orchestra Building, Chicago, Ill.

EDYTHE J. MAGEE
VOICE—COACH
Metropolitan Opera House Studio, New York City

ELMO RUSS
COMPOSER
Room 1002, 580 Fifth Avenue, New York

CARL CRAVEN
TENOR and TEACHER
Director Chicago Light Opera Co.
523-25 Fine Arts Bldg., Chicago, Ill.

LOLA FLETCHER
SOPRANO, CHICAGO CITY OPERA
842 Agatite Avenue, Chicago, Ill.

SALVADOR LEY
PIANIST
Former director of National Conservatory in Guatemala
145 E. 46th St., New York City. ELdorado 5-8732

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary Carnegie Hall, New York City

EDWARD MELTZER
Conductor
Vienna, New York, Boston, Chicago Orchestras
["A highly inspired conductor."—*Vienna Zeitung*
CONCERTS, OPERA, MASTER SCHOOLS
Suite 701, 119 West 57th St., New York City

AVIS BLIVEN CHARBONNEL
PIANIST
Suite 701, 119 West 57th Street, New York

FRANCIS
BUEBENDORF
Conductor and Composer
LIEDERKRANZ SYMPHONY ORCHESTRA
265 E. 236th St., N. Y. C. Tel. FAir. 4-1084

ADELE MARCUS
PIANIST
100 W. 55th St., New York. CIrcle 6-6568
Mgt.: Willmore & Powers, 2 W. 45th St., N. Y.

MILTON KAYE
PIANIST
Personal Rep.: Lillian Konner
315 W. 57th St., N. Y. C. COlumbus 5-0300

Rosie Britain
COMPOSER—PIANIST
Chicago Conservatory Harrison 0500

SUMMER NORMAL COURSES
in Piano and Musicianship (one week courses) at Steinway Hall, New York
LILLIAN REZNIKOFF WOLFE
For information, 1379 Union St., Brooklyn, N. Y.

HARRIET FOSTER
CONTRALTO—VOICE and COACH
400 East 49th Street, New York City
Telephone: WIckersham 2-5537

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

COURTY ROSSI - DIEHL
TEACHER OF SINGING—COMPOSER
Metropolitan Opera House Studios, New York
152 Hawthorne Ave. Glen Ridge, N. J.

JOSEF CRISTEA
TENOR
OPERA — CONCERT — RADIO
825 Orchestra Building, Chicago, Ill.

THREE FREE COURSES in
Trinity Principle Pedagogy (Perfect).
Musicianship (Elementary and Advanced).
Piano Playing. (New and Different).
Sight Singing. *Enrollment after Labor Day.*
EFFA ELLIS PERFIELD
103 E. 86th St. (at Park Ave.) N. Y. C.

IVAN GALAMIAN
MASTER VIOLIN CLASSES
Summer—Paris, France Winter—New York
46 West 54th Street, New York City

HILDA OHLIN
SOPRANO
34 West 73rd St., N. Y. C. ENdicott 2-0029
Richard Copley Mgt., 113 W. 57th St., N. Y. C.

SELMA KRAMER
PIANIST
Studio: 257 West 86th St., New York
Telephone ENdicott 2-5139

WM. SPADA
CONDUCTOR—COACH—ACCOMPANIST
Musical Director, New Jersey Opera Association
18 West 52nd St., New York PL 3-9146

ADA BELLE FILES
CONTRALTO
Costume Recitals
825 Orchestra Bldg., Chicago, Ill.

CHICAGO'S most perfect concert hall
seating 450 people
RECITAL HALL
in famous Auditorium Theatre Bldg.
Write or Phone
AUDITORIUM BUILDING
N. E. Cor. Wabash Ave. and Congress St.
Harrison 0134 Chicago, Ill.

ASTRID FJELDE
SOPRANO
CONCERT, OPERA AND RADIO
Suite 701, 119 W. 57th St., New York, N. Y.

DELTA OMICRON
NATIONAL MUSICAL SORORITY
Bessie Covert, *National President*
2914 Pine Grove Avenue, Chicago, Ill.

ROBERT ELMORE
CONCERT ORGANIST
"Recital Thrills Carnegie Hall Crowd"
—*New York Journal*
Richard Copley Mgt., 113 W. 57th St., N. Y. C.

SOLON ALBERTI
TEACHER OF SINGING — ACCOMPANIST
Coaching in
Recital—Oratorio—Opera—Radio—Repertoire
Hotel Ansonia, 2107 B'way, N.Y.C., SU. 7-3300

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

THELMA SPEAR
"A Poet in Song"
SOPRANO
Athenaeum Concert Mgt.,
113 W. 57th St., New York

An International Journal
MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

ETHEL GLENN HIER
COMPOSER-PIANIST-TEACHER
Ensemble Classes
205 W. 57th St., New York CIrcle 7-5175

KATE S. CHITTENDEN
PIANOFORTE, REPERTOIRE, APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
CIrcle 7-5329

TUTHILL SCHOOL for ORATORIO
JAMES A. BROWN TUTHILL, *Director*
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. C. PEn. 6-2133-2634

ELSA BAKLOR
SOPRANO—COSTUME RECITALS
Management: GEORGE LEYDEN COLLEDGE
30 Rockefeller Plaza, New York

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
134 West 58th St., New York CIrcle 7-3958

GRACE HOFHEIMER
PIANIST-TEACHER
200 West 57th Street, New York, CIrcle 7-8178

VITTORIO TRUCCO
ASST. CONDUCTOR METROPOLITAN OPERA CO.
COACH—ACCOMPANIST
2025 Broadway, N. Y. C. SU. 7-6812

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. Virgil, Director
317 W. 93rd St., New York RIverside 9-4899

LOUISE SNODGRASS
COMPOSER-PIANIST
Cincinnati Ohio

BIANCA SAROYA
Leading Soprano Chicago and San Carlo Opera Companies
c/o San Carlo Opera Co., 1697 Broadway, N.Y.C.

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. CIrcle 7-1093

HOWARD WELLS
PIANIST and TEACHER
506 Fine Arts Building, Chicago, Ill.

MARJORIE **McCLUNG** SOPRANO
114 Washington Pl. E.
Tel. SPring 7-3700
N. Y. City

ETHEL and OTTO
LUENING
Room 701, 119 West 57th St., New York

Laré WARDROP
OBOIST
Management: HERMAN WISE,
Masonic Temple, Detroit, Mich.

Mme. Melanie GUTTMAN-RICE
INDIVIDUAL VOCAL INSTRUCTION — Class Courses: (A) Theory of Voice Training for Teachers of singing. (B) Ensemble Singing for students. Endorsed by Artur Bodansky.
370 Central Park West, N. Y. C. Riverside 9-3259

SAMUEL MARGOLIS VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

LAMBROS DEMETRIOS CALLIMAHOS,

flutist-composer and an active member of the New York Esperanto Society, gave a brief address in that language on Esperanto Day at the New York World's Fair, when 1,000 delegates to the thirty-second annual congress of the Esperanto Association of North America met at the Court of Peace. Mr. Callimahos also played three flute solos as part of the program of music and folk dances held there.

Stadium Holds "Swiss Night"

(Continued from page 19)

Under the baton of Dr. Rudolph Ganz and with native musicians and dancers visiting this country, Swiss Night was observed on August 3. Dr. Ganz presented Emile Jaques-Dalcroze's March of the Grenadiers, the overture to Hans Huber's opera Simplizius; the adagio from the second symphony of Fritz Brun, conductor of the Berne Symphony; a suite of popular Swiss songs and dances by Jean Binet; an excerpt, Cemetery et Marcote, from Gustave Doret's Suite Tessinoise, and the now somewhat dated Pacific 231 of Honegger. The Hubert overture was tuneful and folk-like and proved interesting. Romanticism marked the excerpt from the Brun work while the Binet was again in the folk idiom. Dr. Ganz gave each item his accustomed scholarly and musicianly consideration.

The numerous dancers and singers from Zurich, together with an orchestra of six, including a trumpet, accordion, guitar, violin, clarinet and double-bass gave a colorful list of items which did not omit yodeling. The audience, somewhat smaller than usual because of the threats of rain, made up for lack of numbers by their enthusiastic applause.

Carl Bamberger in Baton Bow

An all-Viennese program on August 5 introduced to the Stadium Carl Bamberger, a conductor formerly active in Austria. The music included Schubert's Rosamunde Overture, Mozart's Haffner Serenade, twelve waltzes of Brahms orchestrated by Felix Guenther, and three Johann Strauss excerpts, the Tritsch-Tratsch Polka and Emperor and Roses from the South waltzes. Mr. Bamberger, a scholarly and authoritative musician, excels in the precision and taste of his work, though there seemed moments when he did not allow all the fullness of tone required by the Stadium spaces. The program pleased the audience, and there was warm applause.

On the following evening, Mr. Bamberger conducted a miscellaneous list including an American work, Douglas Moore's Pageant of P. T. Barnum, as well as Brahms' second symphony, the Weber Freischütz overture, the prelude to Act III and Dance of the Apprentices from Die Meistersinger, and Liszt's Les Preludes. In Prof. Moore's humorous and imaginative score, Mr. Bamberger showed excellent command of detail and proportion, and understanding of the composer's modern idiom. In the Brahms symphony one felt a lack of large line and sustained lyricism; though the *allegretto* was charming. The audience recalled the conductor at the close.

Thomas, Della Chiesa Sing in Vancouver Under Kitzinger

VANCOUVER, B. C. — John Charles Thomas, Metropolitan Opera baritone; Vivian Della Chiesa, soprano of the Chicago Opera, and Fritz Kitzinger, guest conductor of the Vancouver Symphony Orchestra, were enthusiastically received by an audience of 10,000 on August 2 when they appeared in the Malkin Memorial Bowl. Mr. Thomas sang a few Coast "vacation engagements." F. D. F.

Photo by Hrand, Paris

IVAN GALAMIAN

has returned from a trip to Europe and now is holding summer master classes for violinists in Camden, Maine. Mr. Galamian resumes his pedagogical activities in New York in October.

Passed Away

PAUL LONGONE, production manager of the Chicago City Opera Company, died on August 3 at Cannes, France. Born in Italy, about forty-nine years ago, Mr. Longone was formerly a manager of singers, among them Titta Ruffo.

Mr. Longone also served as an impresario and was active in interesting American singers to enter grand opera. Among those he developed was Joseph Bentonelli, native tenor, formerly of the Metropolitan.

Mr. Longone went to Chicago as artistic director of the Chicago Grand Opera Company. Following the reorganization, after the Insull regime, he was placed in charge of the new organization and, operating on a limited budget, was credited with having restored opera to that city.

Ill for about a year, Mr. Longone had gone abroad seeking restoration of his health. He had expected to return to Chicago about September 1 to prepare for the new season. According to Jason F. Whitney, president of the company, the plans made by Mr. Longone will be carried out.

Mr. Longone had been married three times, his first wife being Carolina White. His second wife, Carol, a pianist, now living in New York, married him in 1922 in London. They were divorced in this country. In 1935 he married Eleanor La Mance, mezzo-soprano of the Chicago company. Last April, Mr. Longone received his final naturalization papers.

WALDO SELDEN PRATT, 81, professor emeritus of music at Hartford Theological Seminary, died on July 29 at Hartford, Conn. Dr. Pratt retired in 1925 after forty-three years on the faculty. Born in Philadelphia, he was graduated from Williams College and received his Mus. D. degree from Syracuse University in 1898. He had served on the faculties of Trinity, Smith and Mount Holyoke colleges and the Institute of Musical Art and also as assistant director of the Metropolitan Museum of Art. He was organist of Asylum Hill Congregational Church, Hartford and conductor of the Hosmer Hill Choral Union, 1882 to 1890, and of the St. Cecilia Club, 1884 to 1888. From 1906 to 1909 Dr. Pratt was president and from 1906 to 1916 editor of the Music Teachers National Association; was honorary associate of the American Guild of Organists, and from 1912 to 1919 president of the North American section of the International Society of Musicians. He edited the New Encyclopedia of Music and Musicians, and with Charles N. Boyd the American Supplement of Grove's Dictionary; and contributed also to the Century Dictionary and the International Encyclopedia. He was particularly interested in church music and hymnody.

AUGUST ENNA, 80, one of the best known Danish composers, died at Copenhagen on August 3. Son of a shoemaker, he continued at that trade until he had composed operas, operettas and ballets. The Witch was perhaps his best known work and had been produced in many countries. He also wrote concertos, two symphonies, a tone-poem, piano pieces and songs.

THEODORE SCHROEDER, 69, vocal instructor, coach and artists' advisor, died on July 16 at his home in Los Angeles, Calif. Born in Milwaukee, Mr. Schroeder, studied sound and acoustics as a boy and when only ten appeared as violin soloist with orchestras. After studying voice in Boston, he toured as a basso-cantante and later opened vocal studios in Boston. During the World War he served in the Secret Service. He also composed a marching song, Hail, U. S. A. In 1929 he went to the University of Oregon to give a summer course in voice and remained in the West to conduct studios.

ATTUNED TO MUSIC LOVERS' TASTES

THE BUCKINGHAM

Newly Modernized

57th Street at Sixth Ave., New York City

At the Buckingham we believe that life can be leisurely and gracious—even in the midst of a great metropolis. The comfort and service of the Buckingham must be experienced to be appreciated, but the convenient location speaks for itself. Across the street from Carnegie Hall and two short blocks from Central Park, you are also within easy walking distance of Radio City, Fifth Avenue and the theatrical and amusement sections.

ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

EUROPEAN

AVRIL COLERIDGE-TAYLOR
Composer-Conductor
IN U. S. A., OCTOBER, 1939
44a London Road, London, N. W. 8

PARRY JONES OPERATIC TENOR
OPERA — ORATORIO — RECITALS
185 Old Brompton Road London, S. W. 5

BROSA
VIOLINIST
Ibbs & Tillett, 124 Wigmore St., London W. 1

VERA MOORE
PIANIST
Mgt. Ibbs & Tillett, 124 Wigmore St., London W. 1
A. & M. Dandelot, 83 rue d'Amsterdam, Paris (VIII)

VERA BENENSON
PIANIST
Mgt.: Harold Holt, 3 Clifford St., London

GEORG von HARTEN
PIANIST
"His playing was a communication between minds." —Times, London
Ibbs & Tillett, 124 Wigmore St., London, W. 1

MAGDA TAGLIAFERO
PIANIST
Mgmt.: Bureau de Concerts M. de Valmalète, 45, rue La Boëtie, Paris
Cables: Valmaltav, Paris

PAUL MAKANOWITZKY
VIOLINIST IN AMERICA 1939
Management: Office Théatrale Européen, 16, rue de Gramont, Paris

KILENYI
PIANIST
Mgt.: HAROLD HOLT, 3 Clifford St., London

MARIE VALOIS
MEZZO-SOPRANO
For Information: Amato, Junior, 16, rue de Monceau, Paris

IVOR NEWTON
ACCOMPANIST and COACH
July-December JOHN BROWNLEE tour, Australia, New Zealand, Canada, United States
93 Cornwall Gardens, London, S. W. 7

VIEWS and INTERVIEWS
by IRVING SCHWERKE
$2.00 the copy
Sole Agents for the United States & Canada: Elkan-Vogel Co., 1716 Sansom St., Phila., Pa. Orders from other countries ($2.40 postpaid) can be sent to the author at 6, Square Leon-Guillot, Paris, France.

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
Has composed MAI, song (Recorded by Ninon Vallin)
Price: 45 cents
For Sale: Elkan-Vogel Co., Inc., 1716 Sansom St., Phila., Pa., The Gramophone Shop, Inc., 18 E. 48th St., New York.

Photo by Pach Bros.

ALICE GARRIGUE MOTT,

New York vocal teacher, will reopen her Riverside Drive studios on September 10. Mme. Mott this year has been spending her vacation at various summer places in this country. After several weeks at Fishers Island, Mme Mott returned to New York for a brief interval and then left for the Adirondacks. Mme Mott expects an active new season. Pupils from Europe and Canada as well as the United States have already filed application for study with her.

National Music Camp to Give N. Y. World's Fair Concerts

INTERLOCHEN, Mich. — The National Music Camp this year, the twelfth of its existence, has presented a number of artist recitals by members of the faculty. An excellent program recently conducted by Vladimir Bakaleinikoff was evidence of the excellent instruction the young people receive.

This year, besides the musical opportunities offered by the camp, a Summer Theatre has been added with classes every morning. This is conducted by graduates of the Department of Drama, Yale University.

Prof. J. E. Maddy and Dr. T. P. Giddings will head the students and faculty on a trip to New York where, beginning August 16, they will give a series of concerts at the World's Fair. This year there are students in camp from 40 states, Alaska and the Canal Zone.

A. McL. T.

Clokey for Miami University

CINCINNATI. — Dr. Joseph W. Clokey, professor of organ at Pomona College, a graduate of the Cincinnati Conservatory of Music in 1915, has been appointed head of the Fine Arts Department of Miami University, Oxford, to succeed Dr. Theodore Kratt, new dean of the University of Oregon music school. M. D.

Norina SEMINO
BRITISH CELLIST
Ibbs & Tillett, 124 Wigmore St., London W. 1

JEAN NORRIS
PIANIST
". . . exhilarating . . . tone sweet . . . phrasing emotional."—Times, London
IBBS & TILLETT and CHARLES KIESGEN
124 Wigmore St., London W. 1 252, Fbg. St. Honoré, Paris VIII

BOYD NEEL STRING ORCHESTRA
Boyd Neel — Founder & Conductor
3 Stratford Studios, Stratford Road, London, W. 8
"A performance which I very much doubt whether any other body of players and a few abroad, could have equalled." —Musical Opinion

Rain Competes with Opera in St. Louis

Brancato Scores in Firefly—Smetana Opus and Lighter Offerings Appreciated

ST. LOUIS, Mo.—With three weeks still remaining in the St. Louis Municipal Opera's twenty-first annual season, the attendance, with a few exceptions, has been somewhat reduced by threatening weather.

A notable exception was the week of July 17 when Friml's Firefly, starring Rosemarie Brancato, played to overflow houses. Unfortunately, one performance was completely rained out, but the attendance for six performances was well over 61,000, with hundreds turned away each night. This was Miss Brancato's first St Louis appearance and she proved to be both a vocal and histrionic revelation. Her stature being well suited to the role of Nina, the street singer, she captivated each audience and was encored repeatedly. Robert Shafer negotiated the tenor role of Jack Travers with telling effect and whether or not by coincidence, each member of the company was well cast according to his or her respective ability, with the result that Firefly was probably the most satisfactory production thus far this season.

The Bartered Bride occupied the following week, with attendance far below that which greeted the first production of this splendid Smetana opus during the 1937 season. George Rasley was again the Vashek, a role which he enacts with particular distinction. Muriel Dickson made her local debut as Marie, giving one of the finest performances in this organization's history. Eugene Lowenthal, as Kezal, the marriage broker, and Myron Taylor as Jenik were outstanding in their characterizations.

There was a return to musical comedy with a revival of the George Cohan show called Mary. While this was somewhat of a let-down from its more illustrious predecessors, the work provided gay entertainment and was handsomely staged, with colorful settings by Norris Houghton, who has proven his ability as a talented young modern scenic designer. During the remaining three weeks the productions are to be Victor Herbert's Babette; Gershwin's Song of the Flame, and the American premiere of Victoria and Her Hussar, a European success by the Hungarian composer, Paul Abraham.

Little Symphony Plans Another Series

The directors of the Little Symphony held a public meeting at Hotel Chase following the close of the brief season held this summer, and announced a series of six concerts for next season, with Hans Lange again directing the ensemble. A portion of the season's programs will include guest soloists. No solicitation of funds is to be made, but the public may subscribe voluntarily according to its interest in the project. This young organization is growing in popularity and next season's outlook is quite promising. The concerts will again be held in the Washington University Quadrangle. O. C.

Claire Coci Gives Organ List for Music Merchants Session

Recently returned from a tour of the United States, Claire Coci, organist, gave a recital on August 2 in the Wanamaker Auditorium for delegates to the National Association of Music Merchants attending the New York convention. Miss Coci played the D minor prelude and fugue of Bach, Dupré's G minor prelude and fugue, Franck's A major fantasia, Mulet's toccata based on Thou Art the Rock and works of Vierne, Robert Leech Bedell, D'Aquin and Horace Alden Miller.

Bredshall Sails for California

Edward Bredshall, Detroit pianist, and director of the Art Center Music School, recently visited in New York prior to sailing on a Panama cruise to California. Mr. Bredshall gave the Detroit premiere of the Honegger Concertino with the Detroit Symphony and played Strauss' Burleske. He also gave four lecture-recitals on modern music for the Women's City Club and appeared for the Music Guild. Activities of Mr. Bredshall's pupils included the playing of Brahms' D minor concerto with the Federal Orchestra by Stanley Lock, eighteen-year-old Detroit pianist, and a performance by Loraine McDonald and Dorothy Roosevelt of Poulenc's Concerto for two pianos with the Birmingham Symphony.

EDWARD BREDSHALL

Detroit Federal Symphony Heard in Grosse Pointe Series

DETROIT. — The Detroit Federal Symphony, Valter Poole, director, has presented a very interesting series of programs at the Grosse Pointe High School during the summer. The soloists featured were Mr. Bistritzky, violinist, Harriet Furmaniak, Polish soprano, Lare Wardrop, English horn soloist, Vera Richardson, theremin player, and Otto Krueger, flutist.

The programs have been varied, including Sibelius' Symphony No. 1 and Swan of Tuonela, and Scheherazade of Rimsky-Korsakoff. Bach Goes to Town, by Alec Templeton, received its first Detroit orchestral performance, and Mr. Poole played a program of French music in commemoration of Bastille Day.

OPPORTUNITIES

55th STREET WEST, in musical center. Four large individual rooms, 2 baths, 3 exposures, on 12th floor. $1900. AShland 4-2600 or write "B.B.R." care Musical Courier, 119 West 57th Street, New York.

68TH ST., 11 WEST—near Central Park, New York City. Very large Studios to lease from October 1st, now occupied by La Forge-Berumen. For information phone Owner, SUsquehanna 7-6193.

Vanderbilt Studios, Inc.
M. Duble-Scheele, President
238 Madison Avenue: attractive modern studio apartments, $65-$90, LExington 2-3798.
37 East 35th Street: variety of large rooms; a roof suite having bath, two small rooms and lounge, $60. Piano studios 50c hourly, telephone MUrray Hill 4-9652 for reservations.

DR. ALEX MANKE
Composer-Cellist
CONDUCTOR LAKEWOOD SYMPHONY ORCHESTRA
5282 Second Blvd., Detroit, Mich.

GEORGE HOYEN
AMERICAN CONDUCTOR
Room 703, 119 West 57th St., New York City

FRANCESCO SCARPETTI
SCHOOL OF OPERA
Steinert Building, Boston, Mass.

HELEN MARGOLYNE
SOPRANO
CHICAGO CITY OPERA COMPANY
825 Orchestra Building, Chicago, Ill.

WILLEM VAN DEN BURG
CONDUCTOR
c/o Opera House, San Francisco, Calif.

PASQUIER STRING TRIO
(Jean-Etienne-Pierre)
Classical—Romantic—Modern Repertory
Mgt.: Bernard R. Laberge, Inc., 2 W. 46th St., New York

VALTER POOLE
CONDUCTOR
Detroit Federal Symphony
Detroit, Mich.

ALFRED CHIGI
BARITONE
Personal Representative: Coleman D. Squires, 509 Fifth Avenue, New York

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

LILA LA MOTTE
CHARACTER ACTRESS
1404 Kimball Hall, Chicago, Ill.

ELAINE DE SELLEM
Mezzo Soprano — TEACHER OF VOICE
AMERICAN CONSERVATORY
CHICAGO, ILL.

MAX HELFMAN
Contrapuntal Technic—Based on Actual Practice of the Masters. Sight Singing—Supplemented by Systematic Study of Lieder Literature.
160 W. 73rd St., N. Y. TRafalgar 7-6700

Buccini School of Languages
ITALIAN AS NEEDED
or conversationally taught by Emma M. Buccini herself with her expressive diction.
5 Columbus Circle (Suite 211) New York City

YOURY BILSTIN CONCERTS—CELLO—VIOLA DA GAMBA
Author of the "Psycho-Physiological Method of Musical Education." Highest virtuosity for Violin—Cello—Piano by Relaxation and Reflex Technique.
357 West 55th St., New York Circle 6-4941

VINCENT SOREY
Concert Violinist and Director
Discoverer and coach of Tito Guizar and other artists. Preparation and introduction in radio, concert, opera.
Metropolitan Opera House Bldg., N. Y. PE. 6-2634

HEATH-WOLFF CONCERT MANAGEMENT
1015 Auditorium Bldg., Chicago. Harrison 3755

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

JACQUES JOLAS
PIANIST-TEACHER
George T. Bye, 535 Fifth Avenue, New York

Elizabeth Crawford
SOPRANO
Suite 701, 119 West 57th St., New York City

EDWARD DUDLEY
TENOR
Suite 701, 119 West 57th St., N. Y. C.

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

GRACE LaMAR
AMERICAN CONTRALTO
Suite 703, 119 West 57th St., New York

LOUIS HASSELMANS
OPERA CONDUCTOR — Paris Opera Comique, N. Y. Metropolitan Opera, Chicago City Opera Co. Louisiana State University, Baton Rouge, La.

GARDNER READ
COMPOSER-CONDUCTOR
1824 Hinman Avenue Evanston, Ill.
Phone: University 0605

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

ESTHER GOODWIN
Contralto
American Conservatory of Music, Chicago, Ill.

James Quillian
COACH — ACCOMPANIST
200 West 55th St., N. Y. C. Circle 7-3000

RICHARD CZERWONKY
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

DESAULT KIRK
BARITONE
CHICAGO CITY OPERA
825 Orchestra Building Chicago, Ill.

HARRY JOMPULSKY
CORRECT VOCAL TRAINING
222 West 77th St., N. Y., TRafalgar 7-7243

CINCINNATI STRING QUARTET
Distinctive Programs of Classic and Contemporary Music
Leo Brand and Ernest Pack, violins
Herman Goehlich, viola; Arthur Bowen, cello
Secretary: 2316 Burnet Ave., Cincinnati, Ohio

PHI BETA
NATIONAL PROFESSIONAL FRATERNITY of MUSIC and SPEECH
Central Office: 2030 Paris Ave., S.E.
Grand Rapids, Michigan

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club
353 West 57th St., New York, N. Y.

For Your CHICAGO RECITAL Consult
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

BARBARA BLATHERWICK
COLORATURA SOPRANO • TEACHER OF VOICE
Italian Bel Canto founded on the principles of Manuel Garcia
Studio: 43 Fifth Avenue, New York GRamercy 5-6392
SINGING HEART, the Exquisite New Song by George Liebling.
Dedicated to Barbara Blatherwick
Published by Wesley Webster, San Bruno, California

FRANCES **BLAISDELL**
Pianist
Studio: 487 W. 57th St., N. Y. C. CO. 5-8480

Margaret Ellen MacConachie
Teacher of Voice
The Boguslawski College of Music
223 South Wabash Ave. Chicago, Ill.

NORA HELLEN
SOPRANO
CONCERT—ORATORIO—RADIO
American Women's Ass'n., 353 W. 57 St., N. Y. C.

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., N. Y.

VIOLET MARTENS
VOCAL COACH
621 Fine Arts Building, Chicago, Ill.

GEORGE **LIEBLING**
Doctor of Music
ARTIST TEACHER COMPOSER
CONCERT PIANIST LISZT EXPONENT
1245 North Vine St., Hollywood, Cal.

EUNICE STEEN LAMONT
(Mrs. Forrest Lamont)
SOPRANO—VOICE TEACHER
Opera—Concert—Oratorio—Radio—Movies
Studio: 635 Lyon & Healy Bldg., Chicago, Ill.

Edwin McArthur
350 West 57th Street,
New York

CYBELLE ABT
SOPRANO
OPERA—CONCERT—RECITAL—RADIO
Heath & Wolff, Auditorium Bldg., Chicago, Ill.

FRANCO AUTORI
CONDUCTOR BUFFALO SYMPHONY
433 Franklin Street, Buffalo, New York

RICCARDO DELLERA
With Metropolitan Opera Company for 19 years
VOICE TEACHER and OPERATIC COACH
171 W. 71st St. New York TRafalgar 7-6451

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building Chicago, Ill.

SERGEI TARNOWSKY
PIANIST-TEACHER
Studio: 75 East Division St., Chicago, Ill.
Tel. Delaware 6594

GIUSEPPE **CAVADORE**
VOICE
TENOR—CHICAGO CITY OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 3837

RICHARD BALDWIN
PIANIST and TEACHER
830 Park Ave. (76th St.) N. Y. C. BUt. 8-3281

FELIX **MENDELSSOHN**
Cellist & Conductor New York University
Mgt.: Milton Bendiner, 113 W. 57th St., N. Y.
Priv. Addr., 8530-67 Drive, Forest Hills, L. I.

ANNETT V. ZUCH
TEACHER OF PIANO
123 Carnegie Hall, New York City. CO. 5-9193

SONIA ESSIN
CONTRALTO
Suite 705, 119 West 57th St., New York City

PROF. ANGELA ENGEL
WESCHLER
TEACHER OF PIANO
215 West 91st St., New York. Schuyler 4-7678

ISABEL FRENCH
SOPRANO—TEACHER OF SINGING
Member of Faculty of the Malkin Conservatory
2 Bellingham Place, Boston, Mass.

WESTMINSTER CHOIR COLLEGE
OF MUSIC
John Finley Williamson, Pres. Princeton, N. J.

SAIDENBERG SYMPHONIETTA DANIEL SAIDENBERG Conductor
NATIONAL CONCERT LEAGUE, WALTER L. LARSEN, director, 310 S. MICHIGAN AVE., CHICAGO

OBERLIN CONSERVATORY OF MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

MU PHI EPSILON NATIONAL CLUB HOUSE
NATIONAL MUSIC HONOR SORORITY *A New York residence for music students*
National President: BERTHA M. KING, Minneapolis, Minn. 333 Central Park W., Apt. 33, New York
(Cor. 93rd St.) Tel. RIverside 9-9352

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary

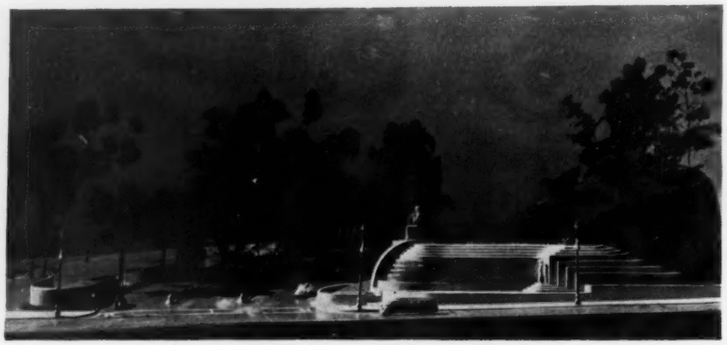
Name .....
Address .....
City .....

Canada $4.00 Foreign, $4.50

Hollywood Bowl Stages Hänsel, Merry Wives of Windsor

(Continued from page 3)

opera, the Scherzo portrays the elopement of Aunt Rachel Wardle with Jingle, and the pursuit of Wardle and Pickwick, graphically describing the race between the coaches and the final disaster of the pursuers. The music is ingeniously conceived, cleverly combining actual picturization, suggestion of mood and illustration of character. It is written with refreshing spontaneity, fluent of line and extremely colorful of instrumentation. Appropriately it holds genial humor tinged with satire. The Beethoven Fifth Symphony received at Coates' hands the most enjoyable reading given here in several years. No less admirable was the Strauss tone poem, Don Juan, which adroitly avoided the extremes of sentimentality and swashbucklerism. The Liszt Les Preludes soared to a grandiose peroration.



HOLLYWOOD BOWL ORNAMENTATION
at the entrance to the amphitheatre, the general plan and sculpture by the Federal Art Project. George Stanley is the designer and sculptor.

Hänsel Conducted by Hageman

A completely captivating performance of Humperdinck's fairy-tale opera, Hänsel and Gretel, delighted the largest Bowl audience of the season July 25. Superlative production values were obtained by William von Wymetal, who gained some amazing effects by relatively simple means, and secured an engaging atmosphere of naturalness and ease. Richard Hageman conducted the intricate score with a fluency which masked its many difficulties, keeping tempi smooth and free flowing, and directing every musical element with a masterful baton. In the title roles, Irra Petina and Natalie Bodanya worked admirably together. Their voices blended perfectly, and their actions were as free and spontaneous as those of children naturally might be. Dorothee Manski scored as the Witch, making the character as completely horrific as the most imaginative child (or adult) could desire, a veritable personification of the Grimm conception. The Father was admirably portrayed by George Cehanovsky, who made the most of his lilting solo. Marie von Essen was the Mother, Blossom Benson the Sandman, and Ruth Fischer a highly attractive Dew Fairy. An excellent English translation was clearly voiced by the principals. The Theodore Kosloff Ballet postured gracefully in the stately steps of the angels, and feminine members of the Hollywood Bowl Chorus, directed by Hugo Strelitzer, gave satisfactory account of the choral phrases. Lighting by Otto K. Olesen enhanced the staging, and the new sound system was ingeniously manipulated by efficient Sterling Stevens.

Kisses for the Maestro

Miliza Korjus again kissed the conductor and put on all the glamour and flamboyance of a fictional movie queen in her solo Bowl appearance July 27, but her musical limitations were shown by the necessity of reading all of her familiar selections. Her natural voice of extended range would be fine did it not lack focus and emotional appeal. Her tones were delivered with instrumental clarity suggestive of a flageolet, apart from certain deliberate scoops for no apparent reason, and her principal vocal asset lay in brilliance and display where tonal color was not required. Her best work was in the Mozart aria, L'Amero, Saro Costante, from Il Re Pastore. She gave also the Verdi aria, Ah, fors' e lui, from La Traviata, and the Proch Air and Variations.

Albert Coates conducted the concert superbly, beginning with a suite new to the Pacific Coast adapted from Rimsky-Korsakoff's opera, The Invisible City of Kitezh. In it, short, pungent themes were developed at length with all the orchestral resources of the romantic era. He displayed the glowing instrumental colors of Respighi's symphonic poem, The Pines of Rome, building the last movement to a stirring climax. Strauss' Tales from the Vienna Woods and the Tschaikowsky Francesca da Rimini ended the program.

All-Russian List

The all-Russian program on July 28, with Dimitri Tiomkin as piano soloist and Albert Coates conducting, evoked especial audience fervor. Coates gave the Scriabin Poem of Ecstasy a superb interpretation, unfolding its manifest beauties with the utmost finesse, and erecting its tonal masses with sweeping strokes to attain a peroration of stunning sonority and tremendous power. Tiomkin presented an intelligent and musicianly reading of the melodic Rachmaninoff Second Concerto. His phrasing was clear and lucid, and his rendition marked by fluent grace. The Tschaikowsky Fourth Symphony was suitably portentous at Coates' hands.

Merry Wives of Windsor Staged

A gay presentation of Nicolai's Merry Wives of Windsor was done with rollicking verve and spirit as the century-old comic opera had its debut in the Hollywood Bowl August 1. Unexpected tension was supplied when a canvas light cover in the radio control booth was ignited by a carelessly thrown cigaret stub, and flared into leaping flames during the first act finale. But the fire was quickly quenched, and the ushers calmed the nearby spectators with admirable efficiency. Stage settings were delightful as William von Wymetal ingeniously combined tradition and originality to achieve many lovely effects. Interior scenes were played on sets which gave the impression of looking at a house with one transparent wall. Richard Lert conducted with complete authority over the participants and deft interpretation of the light but by no means simple score. He kept tempi moving at appropriately lively paces, and adhered to an even musical balance throughout.

Douglas Beattie, hugely padded and baldly wigged, gave an excellent characterization of Falstaff, and won many laughs for his ludicrous antics. George Houston nearly stole the show as the jealous Mr. Ford, his virile baritone brilliant in vocal line and his enunciation making every word understandable. David Laughlin showed a tenor of good quality and appeal as young Fenton. Rosemarie Brancato supplied a charming Mistress Ford, vivacious and alluring, with lovely high tones. Irra Petina's velvety contralto was effective in her role of Mistress Page, which she played with competence and skill. Bonnie Emery Zobelein was a pleasing Anna, singing with appealing tone. Marek Windheim was successful as the timid suitor, slender, bearing flowers for his inamorata. These increased in size until in the last act they were considerably larger than the singer himself. A comic song was interpolated for him. Tudor Williams gave Mr. Page with robust voice and carried his part well. John Ellis sang an excellent Dr. Caius, with deft comic touches. The Aida Broadbent Ballet provided some piquant scenes as the elves and fairies. The Hollywood Bowl Chorus, directed by Hugo Strelitzer, sang lustily and well, and the many backstage affairs were handled smoothly by the assistant conductor, James K. Guthrie. The lighting by Otto K. Olesen showed subtle delicacy in its application to the scenes, and the sound amplification was dexterously balanced by Sterling Stevens, who stuck to his post even when fire threatened his booth.

Iturbi Conducts and Plays

Romantic sentiment was the keynote of the Bowl concert on August 3, with Jose Iturbi in the dual role of conductor and piano soloist. The popular Spanish artist won ovations after each of his programmed piano selections, and five encores were demanded. Far the best item of the program was the opening Bach D minor Toccata and Fugue, orchestrated by Sir Henry J. Wood. The remainder was a triumph of sentimentality. There was the naïve sentiment of the Mendelssohn Italian Symphony, the rococo sentiment of the Mozart D minor Concerto, the gypsy sentiment of the Rimsky-Korsakoff Capriccio Espagnol, and the night-club sentiment of Gershwin's Rhapsody in Blue.

Mildred DILLING
HARPIST
Mgt.: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 E. 52nd St., N. Y. Plaza 3-8717

HENRY THOMPSON
Leading Tenor, Chicago Civic Opera and San Carlo Opera Companies
825 Orchestra Building, Chicago, Ill.

RICHARDSON IRWIN
TEACHER OF SUCCESSFUL SINGERS
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

ARTHUR HAROLD LAND
CONDUCTOR
BARITONE—CONCERT and ORATORIO
400 North Broadway, Yonkers, New York

HELENA MAYLE
LYRIC SOPRANO
Suite 701, 119 West 57th St., New York City

EDWARD COLLINS
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

KARL ANDRIST
CONCERT VIOLINIST
Suite 701, 119 West 57th Street, New York

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 1012 Park Ave., N. Y. C.

LAWRENCE COLLEGE CONSERVATORY of MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, Dean

JOSEPH SCHUSTER
CELLIST
180 West 58th Street, New York, N. Y.
Mgt.: Arthur Judson, 113 W. 57th St., N. Y.

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete catalogues post free on application.

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

ELSA HARTHAN ARENDT
SOPRANO
Soloist and Director, First Congregational Church of Oak Park, Illinois. Euclid 5215.
La Grange 2070 Harrison 6267

BUY FROM YOUR LOCAL DEALER

ADVERTISING INDEX

	Page
ABT, Cybelle	25
Alberti, Solon	22
Alberti-Speth, Fleeda	21
American Academy of Dramatic Arts	22
American Conservatory of Music	11
Andersen, Stell	2
Anderson, Oscar W	12
Andrist, Karl	26
Antoine, Josephine	9
Apollo Boys Choir	2
Arden, Cecil	21
Arendt, Elsa Harthan	26
Aubert, Roger	2
Auditorium Building	22
Autori, Franco	25
BAKLOR, Elsa	22
Baldwin, Richard	25
Balokovic, Zlatko	2
Bampton, Rose	9
Barrere-Britt "Concertino"	15
Barrows, Harriot Eudora	22
Beach, Mrs. H. H. A.	25
Benenson, Vera	24
Bentonelli, Joseph	2
Berger, Eleanor	2
Berumen, Ernesto	21
Biedenharn, Emylon	15
Bigalli, Dino	25
Billatin, Youry	25
Bishop, Frank	2
Bjoerling, Jussi	10
Blaisdell, Frances	25
Blatherwick, Barbara	25
Boerner, Charlotte	2
Boice, Susan	21
Borzi, Agata	2
Bowe, Morton	2
Boyce, Alfred	21
Brady, William S.	21
Braun, Leo	27
Britain, Radie	22
Brocks, Hanna	21
Brosa, Antonio	24
Bryant, Marshall	21
Buccini School of Languages	25
Buckingham Hotel	23
Buebendorf, Francis	22
Burnham-Wragg Piano School	21
Bustabo, Guila	2
Buxton, Eugenia	2
CARSON, Leon	2
Carter, John	2
Casadesus, Robert	2
Cavadore, Giuseppe	25
Charbonnel, Avis Bliven	22
Chester, J. & W.	26
Chicago Musical College	2
Chiesa, Vivian Della	14
Chigi, Alfred	25
Chittenden, Kate S.	22
Cincinnati String Quartet	25
Cleveland Institute of Music, The	26
Clovis, Hall and Steele, Eleanor	2
Coleridge-Taylor, Avril	24
Collins, Edward	26
Cook, Naomi Cullen	12
Corigliano, John	14
Cottlow, Augusta	22
Craven, Carl	22
Crawford, Dorothy	14
Crawford, Elizabeth	25
Cristea, Josef	22
Crooks, Richard	2
Curtis Institute of Music	2
Czerwonky, Richard	25
D'AMICIS, Enrico	14
Darwin, Glenn	14
Dellera, Riccardo	25
Delta Omicron	22
De Sellem, Elaine	25
Devries, Mr. and Mrs. Herman	22
Dickenson, Jean	14
Dickerson, Dorothy	14
Dickinson, Clarence	26
Dickson, Donald	2
Dilling, Mildred	26
Dornay-Culp Studies	14
Dounis, D. C.	2
Dragonette, Jessica	2-15
Dudley, Edward	25
EASTMAN School of Music	2
Edkins, Alden	14
Ellis, Harriet	2
Eisner, Bruno and Olga	22
Elliot, Byrd	2
Elman, Mischa	2
Elmore, Robert	22
Erb, John Warren	22
Easin, Sonia	25
Evans, Wilbur	14
FIEDLER, Arthur	22
Files, Ada Belle	22
Findlay, Francis	2
Fjelde, Astrid	22
Fleischer, Editha	2
Fletcher, Lola	22
For Rent	24
Forest, Frank	2
Foster, Harriet	22
Frantz, Dalies	9
French, Isabel	25
Fuchs, Viktor	14
GAILLARD, Mrs. Theodore A.	21
Galamian, Ivan	22
Ganz, Rudolph	12
Garrigue, Esperanza	21
Gauld, Carlton	14
Giannini, Dusolina	2
Gieseking, Walter	10
Goodwin, Esther	25
Grainger, Percy	2
Grasse, Edwin	21
Grofe, Ferde	2
Gundry, Roland	2
Gurney, John	2
HARRIS, Edward	21
Hasselmans, Louis	25
Heath-Wolff Concert Mgt.	25
Helfman, Max	25
Hellen, Nora	25
Herrick, John	14
Hess, Myra	2
Hier, Ethel Glenn	22
Hoffmann, Ernst	2
Hofmann, Josef	2
Hofheimer, Grace	22
Hoyen, George	25
Huapala	14
Hubert, Marcel	2
Huhn, Bruno	21
Hutcheson, Ernest	2
INDIANAPOLIS Symphony Orchestra	2
Institute of Musical Art	15
Irwin, Richardson	26
Ish-Ti-Opi	2
JEPSON, Helen	9
Jolas, Jacques	25
Jolliffe, Norman	21
Jompulsky, Harry	25
Jones, Parry	24
Juilliard School of Music	2
KAYE, Milton	22
Kelberine, Alexander	2
Kilenyi, Edward	24
King, Jessie	2
Kipnis, Alexander	10
Kirk, Dessaut	25
Knight, Felix	15
Kortschak, Hugo	10
Kramer, Selma	22
LAFORGE-Berumen Studios	2
Laholm, Eyvind	2
Lamar, Grace	25
Lamont, Eunice Steen	25
La Motte, Lila	25
Land, Arthur Harold	26
Lanier, Helen	25
Lawrence College Conservatory	26
Lawrence, Marjorie	2
Le Blanc, Arthur	2
Lehmann, Lotte	2
Leopold, Ralph	14
Lev, Ray	2
Levy, Heniot	25
Ley, Salvador	22
Lhevinne, Josef	2
Liebling, George	25
Luening, Ethel and Otto	22
Lurgan, Lord	14
MAC BURNEY Studios	25
Mac Conachie, Margaret Ellen	25
Magee, Edythe J.	22
Maiman, Earl	2
Makanowitsky, Paul	24
Manke, Dr. Alex	25
Manners, Lucille	2
Mannes Music School	2
Marcus, Adele	22
Margolis, Samuel	22
Margolyne, Helen	25
Margulies, Adele	14
Martens, Violet	25
Martinelli, Giovanni	2
Martini, Nino	9
Mathieu, Andre	22
Mayle, Helena	26
McArthur, Edwin	25
McChesney, Ernest	2
McClung, Marjorie	22
Melchior, Lauritz	2
Melton, James	2
Melvin, Mary Armstrong	14
Meltzer, Edward	22
Mendelssohn, Felix Robert	25
Menuhin, Yehudi	9
Michigan State College	15
Milholin, Marion London	22
Mittell, Philip	21
Monroe, Lucy	2
Moore, Grace	2
Moore, Vera	24
Morini, Albert	2
Mott, Alice Garrigue	21
Mu Phi Epsilon	25
Musikonsky, Paul	14
NADEAU, Raoul	2
Neel String Orchestra	24
Newton, Ivor	24
New York Philharmonic-Symphony String Quartet	2
Nilssen, Sigurd	14
Norris, Jean	24
Noske, Willem	13
Novaes, Guiomar	2
OBERLIN CONSERVATORY	25
Ohlin, Hilda	22
Onofrei, Dimitri	22
Orton, Dorothy	14
Ott, Bertha	25
PADEREWSKI, Ignace	2
Paradiso, Donato	22
Parronchi, Bernard	22
Pascarella Trio	22
Pasquier Trio	25
Peabody Conservatory	13
Pemberton, Virginia	2
Penfield, Edla Ellis	22
Petri, Edoardo	21
Phi Beta	25
Pisco, Millo	21
Pickering, George H.	21
Pingle, B. Mary	2
Pinza, Ezio	2
Ponsello, Carmela	13
Poole, Walter	25
Primrose, William	15
QUILLIAN, James	25
RAAB, Alexander	8
Raymond, George Perkins	15
Read, Gardner	25
Reimers, Paul	21
Repper, Charles	14
Rethberg, Elisabeth	2
Rice, Mme. Melanie Guttman	22
Riesberg, F. W.	21
Rio, Mme. Anita	21
Roeder, Carl M.	21
Rosagan-Champion, Marguerite	24
Roosevelt, Emily	2
Rosati, Enrico	15
Rosenak, Leo	14
Rossi-Diehl, Courty	22
Rousseau, Louis	22
Ruisi, Nino	14
Russ, Elmo	22
SAIDENBERG Symphonietta	25
Sample, John Dwight	12
Saroya, Bianca	22
Sayao, Bidu	2
Scarpetti, Francesco	25
Schofield, Edgar	21
Schuster, Joseph	26
Schwerke, Irving	24
Semino, Norina	24
Sharnova, Sonia	2
Shelton, Carl	2
Siebach, Fritzi	22
Sigma Alpha Iota	2
Sims School of Music, Leo	2
Skilton, Charles Sanford	22
Snodgrass, Louise	22
Sodero, Cesare	2
Sorey, Vincent	25
Spada, William	22
Spear, Thelma	22
Steele, Eleanor and Clovis, Hall	2
Stern, Isaac	2
Stillman-Kelley, Edgar	21
Stuessgold, Jacques	21
Sturani, Cesare	25
Swain, Edwin Orlando	21
Swayne, Wager	15
Sweney, Josephine	21
Ssantho, Enid	2
TAGLIAFERO, Magda	24
Tarnowsky, Sergei	25
Taylor, Bernard U.	21
Thompson, Henry	26
Tibbett, Lawrence	9
Trevisan, Vittorio	22
Trucco, Vittorio	22
Tully, Alice	2
Tuthill School for Oratorio	22
Tweedy, Maude Douglas	21
UNIVERSITY of Southern California	14
VALOIS, Marie	24
Vanderbilt Studios	24
Van, Monna	22
Van Den Burg, Willem	25
Verson, Cara	12
Virgil School of Music	22
Vita, Arturo	14
Von Harten, Georg	24
Votipka, Thelma	22
WAGNER, Oscar	2
Waite, Lawrence	2
Wardrop, Lare	22
Wells, Howard	22
Weschler, Angela Engel	25
Wessell, Florence	2
Westminster Choir College	25
Wolfe, Lillian Roznikoff	22
ZAPPONI, Ricardo	2-13
Zalsar, Harry	25
Zuch, Annett V.	25
Zug, Elizabeth	15

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

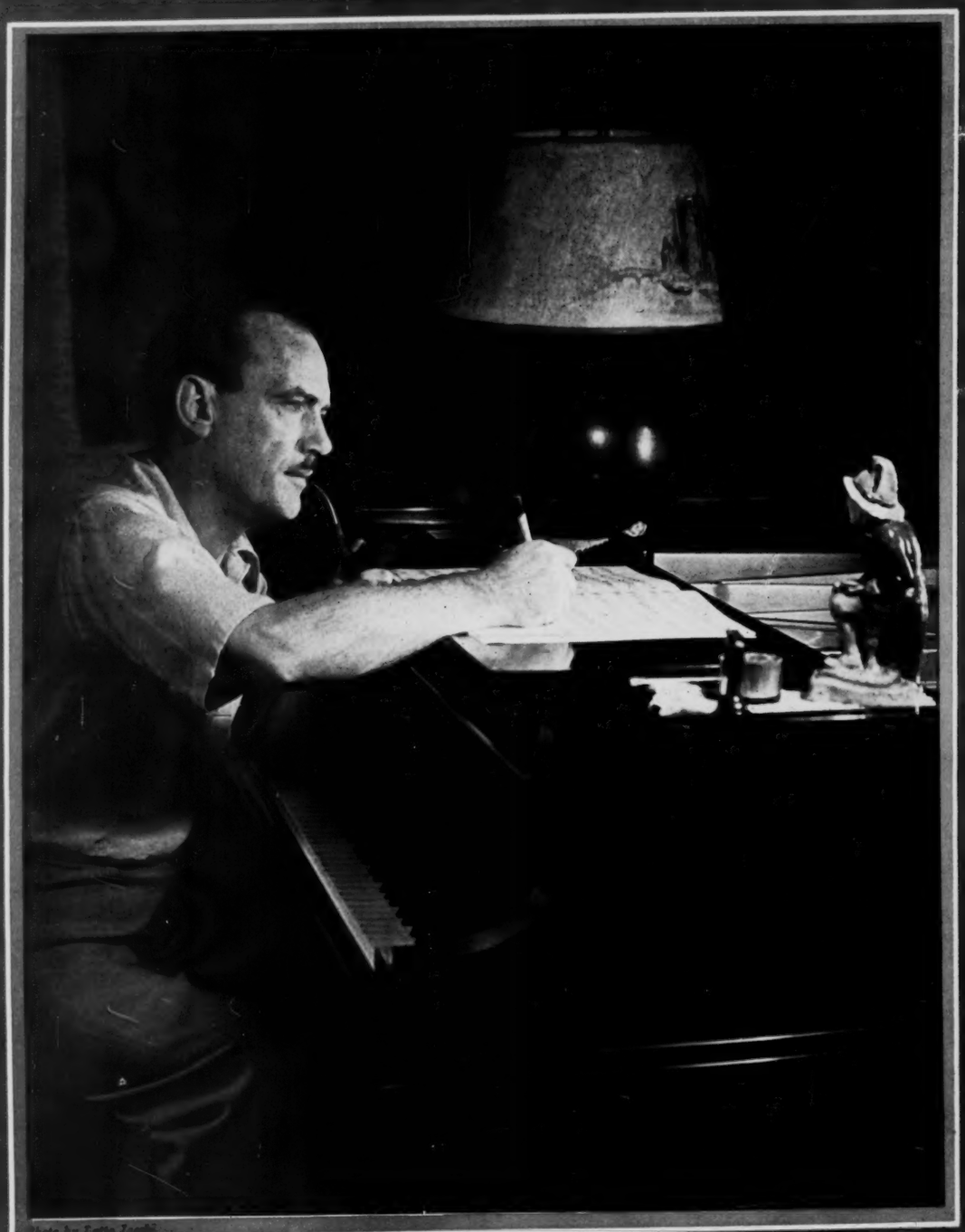


Photo by Eddie Tweed

LEE SIMS

Soloist Here and Abroad Next Season in His New Work for Piano and Orchestra, Blythewood

60th YEAR

20 CENTS